



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

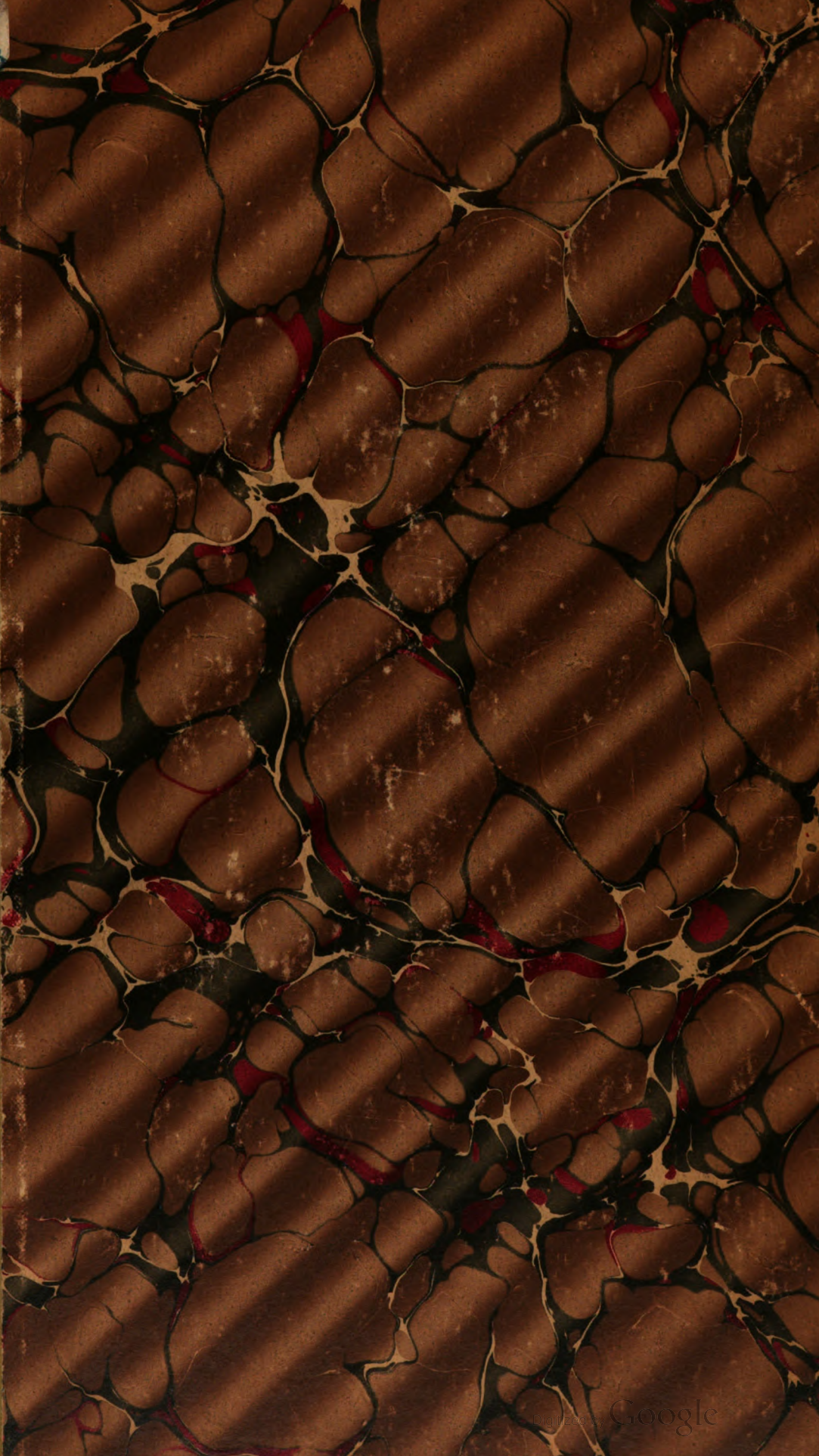
We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

MUS  
779  
5.5518



Mus 779.5.551 B



HARVARD  
COLLEGE  
LIBRARY

*MUSIC LIBRARY*







HANDEL

NOVELLO'S ORIGINAL OCTAVO  
EDITION.

H. W. PARKER.

HORA NOVISSIMA

THREE SHILLINGS & SIXPENCE.

LONDON: NOVELLO, EWER & CO

BACH

HAYDN

BEETHOVEN

MOZART

SPOHR

MENDELSSOHN

WEBER



PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL, 1891.

# REQUIEM MASS

FOR

SOLI, CHORUS, AND ORCHESTRA

COMPOSED BY

## ANTONÍN DVOŘÁK.

Paper cover, 5s.; paper boards, 6s.; cloth, gilt, 7s. 6d. Full Score, £3 3s. Vocal and Orchestra Parts in the Press.

*\* \* All communications respecting performances of this work should be addressed direct to the Publishers.*

### DAILY TELEGRAPH.

The "Requiem" of Antonín Dvořák is a *chef d'œuvre*, difficult, no doubt, and imposing much labour upon those who grapple with it for mastery, but all the more, on that account, perhaps, the thing I have said; at this no amateur is likely to be surprised. . . . I am not going to set up a comparison between the "Stabat Mater" and the "Requiem." Although the "Requiem" draws more largely than its predecessor upon the resources of highest art, it belongs to the same class of work, and whoever would approach the latter in a spirit of preparedness should do so through the earlier. The two are consecutive links in a golden chain. Following them, we go from glory to glory, and the end we trust is not yet. Dvořák has established himself as the greatest religious composer of the age, not so much, perhaps, in the matter of technique as in the sublime expression of exalted feeling.

### STANDARD.

A work in every sense worthy of the gifted Bohemian composer, and one of the noblest settings ever penned of the Roman Catholic Office for the Dead. . . . Even an essay would fail to give an adequate impression of Dvořák's latest masterpiece. . . . The fascination of Dvořák's music consists in the strong individuality of expression which shows itself in almost every line of the score. . . . The "Requiem" (at the Albert Hall) was followed with close attention by a large audience, and, so far as could be judged, made a profound impression.

### DAILY NEWS.

To describe the masterly and thoroughly characteristic manner in which Dr. Dvořák treats his orchestra—often in a daring spirit of originality, but always with the happiest effect—is not now necessary. It will suffice that, despite certain minor blemishes, the opinion offered by the analyst, that the "Requiem" is "truly a solemn masterpiece," will be endorsed by connoisseurs, and generally, it is hoped, by the more thoughtful majority of the public.

### MORNING POST.

The expectations which had been formed of the new "Requiem," composed at the request of the committee for this Festival by Antonín Dvořák, were fully realised, and Birmingham may once more be congratulated upon having called into existence another work of genius which will stand as a monumental treatment of the time-honoured service in commemoration of the dead.

### DAILY CHRONICLE.

Antonín Dvořák has at length provided his famous "Stabat Mater" with a fitting companion. . . . From any composer it would be an honourable contribution to art, but from Dvořák it is specially welcome as serving to manifest that the noble work by which he has hitherto been best known to English concert frequenters was not a solitary specimen of genius in the treatment of sacred subjects.

### THE ATHENÆUM.

If it be true, as alleged, that the idea of writing a Requiem originated when the news of the death of Cardinal Newman reached the Bohemian composer, the world is indirectly indebted to that distinguished ecclesiastic for one of the noblest and most beautiful tributes to the dead that ever proceeded from the hand of a musician. . . . The effect of the entire combination (in the "Dies Iræ") is, as we have said, stupendous, and has never been surpassed in any setting of the same words.

### WEEKLY DISPATCH.

The work itself is a worthy companion to the celebrated "Stabat Mater," though which is the greater of the two shall not pretend to decide. . . . The great merits of the score consist in the wealth of rich and striking harmonies and the strong infusion of fresh and original melody. . . . We have no space to describe it number by number, but I would point to the "Dies Iræ" as one of the grandest settings ever penned of this awful hymn, and to the "Recordare" and the "Offertorium" as containing music unspeakably beautiful. The mind that conceived these things is that of a master.

### MANCHESTER GUARDIAN.

A second hearing deepens our admiration for this wonderful "Requiem." It is strikingly original, and quite unlike any other setting of the Mass for the Dead. . . . The "Recordare" surely is one of the most exquisite passages of vocal harmony that can be found in the range of music. . . . The masses of harmony towards the close ("Quiesce Abraham") are piled up in a way which excites more and more, and there was little reason for surprise when it was redemanded.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

NOVELLO'S ORIGINAL OCTAVO EDITION.

---

# HORA NOVISSIMA

THE RHYTHM OF BERNARD DE MORLAIX ON THE  
CELESTIAL COUNTRY

SET TO MUSIC FOR SOLI, CHORUS, AND ORCHESTRA

BY

HORATIO W. PARKER.  
(OP. 30.)

---

*Composed for the Church Choral Society of New York.*

---

PRICE THREE SHILLINGS AND SIXPENCE.

LONDON & NEW YORK  
NOVELLO, EWER AND CO.

---

*Copyright, 1893, by Novello, Ewer & Co.*



Harvard College Library

Jan. 8, 1919.

From Library of

Prof. John Knowles Paine.

~~Mus~~ 779.5.552

✓  
Mus 779.5.551 B

TO THE DEAR MEMORY OF MY FATHER

CHARLES EDWARD PARKER

THIS WORK IS GRATEFULLY AND AFFECTIONATELY  
DEDICATED.

NEW YORK, *December*, 1892.



# HORA NOVISSIMA

BEING THE RHYTHM OF BERNARD DE MORLAIX ON  
THE CELESTIAL COUNTRY.

---

The English Translation by ISABELLA G. PARKER.

---

## PART I.

### I.—CHORUS.

Hora novissima,  
Tempora pessima  
Sunt, vigilemus !  
Ecce minaciter  
Imminet Arbiter  
Ille supremus :

Imminet, imminet,  
Ut mala terminet,  
Æqua coronet,  
Recta remuneret,  
Anxia liberet,  
Æthera donet.

Auferat aspera  
Duraque pondera  
Mentis onustæ,  
Sobria muniat,  
Improba puniat,  
Utraque juste.

## PART I.

### I.—CHORUS.

Cometh earth's latest hour,  
Evil hath mighty power ;  
Now watch we ever—  
*Keep we vigil.*  
Lo, the great Judge appears !  
O'er the unfolding years :  
Watching for ever.

Mightiest, mightiest,  
He is made manifest  
Right ever crowning—  
True hearts in mansion fair,  
Free from all anxious care,  
Ever enthroning.

Bears He the painful goad,  
Lightens the heavy load,  
Heavy it must be ;  
Giveth the rich reward,  
Meteth the penance hard,  
Each given justly.



## II.—QUARTET.

Hic breve vivitur,  
Hic breve plangitur,  
Hic breve fletur :  
Non breve vivere,  
Non breve plangere,  
Retribuetur.

O retributio !  
Stat brevis actio,  
Vita perennis ;  
O retributio !  
Cœlica mansio  
Stat lue plenis ;

Quid datur et quibus  
Æther ? egentibus,  
Et cruce dignis,  
Sidera vermibus,  
Optima sontibus,  
Astra malignis.

Sunt modo prælia,  
Postmodo præmia.  
Qualia ? plena :  
Plena refectio,  
Nullaque passio,  
Nullaque pœna.

## III.—ARIA.—BASS.

Spe modo vivitur,  
Et Syon angitur  
A Babylone ;  
Nunc tribulatio ;  
Tunc recreatio,  
Sceptra, coronæ.

Tunc nova gloria  
Pectora sobria  
Clarificabit ;  
Solvēt enigmata,  
Veraque Sabbata  
Continuabit.

Patria splendida,  
Terraque florida,  
Libera spinis,  
Danda fidelibus  
Est ibi civibus,  
Hic peregrinis.

## IV.—CHORUS—INTRODUCTION AND FUGUE.

Pars mea, Rex meus,  
In proprio Deus  
Ipse decore  
Visus amabitur,  
Atque videbitur  
Auctor in ore.

## II.—QUARTET.

Here life is quickly gone,  
Here grief is ended soon,  
Here tears are flowing ;  
Life ever fresh is there,  
Life free from anxious care,  
God's hand bestowing.

O blessed Paradise !  
Where endless glory lies,  
Rapture unending.  
O dwelling full of light,  
Where Christ's own presence bright  
Glory is lending.

Who shall this prize attain,  
Who this blest guerdon gain,  
Here the cross bearing ?  
Crowns for the lowliest,  
Thrones for the holiest,  
Heaven's honours sharing.

Now is the battle hour,  
Then great rewards our dower.  
What are they ? blessing—  
Blessings unknown before,  
Passion shall vex no more,  
Peace yet increasing.

## III.—ARIA.—BASS.

Zion is captive yet,  
Longing for freedom sweet,  
In exile mourning ;  
Now is the hour of night,  
Then, crowned with full delight,  
Zion returning.

Ever new glories still  
The inmost heart shall fill  
With joy supernal.  
All doubts shall disappear,  
When dawneth, calm and clear,  
Sabbath eternal.

O country glorious  
Love hath prepared for us,  
Thornless thy flowers !  
Given to faithful ones,  
There to be citizens—  
Such joy be ours !

## IV.—CHORUS.—INTRODUCTION AND FUGUE

Most Mighty, most Holy,  
How great is the glory  
Thy throne enfolding !  
When shall we see Thy face,  
And all Thy wonders trace,  
Joyful beholding ?

Tunc Jacob Israel,  
Et Lia tunc Rachel  
Efficietur,  
Tunc Syon atria,  
Pulcraque patria  
Perficietur.

## V.—ARIA.—SOPRANO.

O bona patria,  
Lumina sobria  
Te speculantur :  
Ad tua nomina  
Sobria lumina  
Collacrymantur :

Est tua mentio  
Pectoris unctio,  
Cura doloris,  
Concipientibus  
Æthera mentibus  
Ignis amoris.

Tu locus unicus,  
Illeque coelicus  
Es paradisus :  
Non ibi lacryma,  
Sed placidissima  
Gaudia, risus.

## VI.—CHORUS.

Tu sine littore,  
Tu sine tempore,  
Fons, modo rivus,  
Dulce bonis sapis,  
Estque tibi lapis  
Undique vivus.

Est tibi laurea,  
Dus datur aurea,  
Sponsa decora,  
Primaque Principis  
Oscula suscipis,  
Inspicis ora.

Candida lilia,  
Vivia monilia,  
Sunt tibi, sponsa,  
Agnus adest tibi,  
Sponsus adest tibi,  
Lux speciosa.

Tota negotia,  
Cantica dulcia  
Dulce tonare,  
Tam mala debita,  
Quam bona præbita  
Conjubilare.

All the long history,  
All the deep mystery,  
Through ages hidden.  
When shall our souls be blest,  
To the great marriage feast  
Graciously bidden ?

## V.—ARIA.—SOPRANO.

O country bright and fair,  
What are thy beauties rare ?  
What thy rich treasure ?  
Thy name brings joyful tears,  
Falling upon our ears,  
Sweet beyond measure.

Thou art the home of rest,  
Thy mention to the breast  
Gives bliss unspoken.  
Who learn thy blessed ways  
Shall have, in songs of praise,  
Comfort unbroken.

## VI.—CHORUS.

Thou ocean without shore,  
Where time shall be no more,  
Dwelling most gracious.  
Fountain of love alone,  
Thou hast the living stone,  
Elect and precious.

Thou hast the laurel fair,  
The heavenly Bride shall wear,  
Robed in her splendour.  
First shall the Prince confer  
All priceless gifts on her,  
With glances tender.

There are the lilies white,  
In garlands pure and bright,  
Her brow adorning.  
The Lamb her Spouse shall be,  
His light shines gloriously,  
Fairer than morning.

There saints find full employ,  
Songs of triumphant joy  
Ever upraising.  
They who are most beloved,  
They who were tried and proved,  
Together praising.

## PART II.

## VII.—ARIA.—TENOR.

Urbs Syon aurea,  
Patria lactea,  
Cive decora,  
Omne cor obruis,  
Omnibus obstruis  
Et cor et ora.

Nescio, nescio,  
Quæ jubilatio,  
Lux tibi qualis,  
Quam socialia  
Gaudia, gloria  
Quam specialis :

Laude studens ea  
Tollere, mens mea  
Victa fatiscit ;  
O bona gloria,  
Vincor ; in omnia  
Laus tua vicit.

## VIII.—DOUBLE CHORUS.

Stant Syon atria  
Conjubilantia,  
Martyre plena  
Cive micantia,  
Principe stantia,  
Luce serena ;

Est ibi pascua  
Mitibus afflua,  
Præstita sanctis ;  
Regis ibi thronus,  
Agminis et sonus  
Est epulantis.

## IX.—ARIA.—ALTO.

Gens duce splendida,  
Concio candida,  
Vestibus albis,  
Sunt sine fletibus  
In Syon ædibus,  
Ædibus almis ;

Sunt sine crimine,  
Sunt sine turbine,  
Sunt sine lite  
In Syon ædibus  
Editoribus  
Israelitæ.

## PART II.

## VII.—ARIA.—TENOR.

Golden Jerusalem,  
Bride with her diadem,  
Radiant and glorious ;  
Temple of light thou art,  
O'er mind and soul and heart,  
Thou art victorious.

Who can tell—who can tell  
What noble anthems swell  
Through thy bright portal ?  
What dear delights are thine,  
What glory most divine,  
What light immortal !

Longing thy joys to sing,  
Worthily offering  
Love overflowing ;  
Glory most bright and good,  
Feed me with heavenly food,  
New life bestowing.

## VIII.—DOUBLE CHORUS.

There stand those halls on high,  
There sound the songs of joy  
In noblest measure.  
There are the martyrs bright  
In heaven's o'erflowing light—  
The Lord's own treasure.

In pastures fresh and green  
The white-robed saints are seen,  
For ever resting ;  
The kingly throne is near,  
And joyful shouts we hear,  
Of many feasting.

## IX.—ARIA.—ALTO.

People victorious,  
In raiment glorious,  
They stand for ever.  
God wipes away their tears,  
Giving, through endless years,  
Peace like a river.

Earth's turmoils ended are,  
Strife, and reproach, and war,  
No more annoying :  
Children of blessedness  
Their heritage of peace  
Freely enjoying.

## X.—CHORUS—A CAPELLA.

Urbs Syon unica,  
 Mansio mystica,  
     Condita celo,  
 Nunc tibi gaudeo,  
 Nunc mihi lugeo,  
     Tristor, anhelo:  
 Te quia corpore  
 Non queo, pectore  
     Sæpe penetro;  
 Sed, caro terrea,  
 Terraque carnea,  
     Mox cado retro.

## XI.—QUARTET AND CHORUS.

Urbs Syon inclyta,  
 Turris et edita  
     Littore tuto,  
 Te peto, te colo,  
 Te flagro, te volo,  
     Canto, saluto:  
 Nec meritis peto;  
 Nam meritis meto  
     Morte perire:  
 Nec reticens tego,  
 Quod meritis ego  
     Filius iræ.  
 Vita quidem mea,  
 Vita nimis rea,  
     Mortua vita,  
 Quippe reatibus  
 Exitialibus  
     Obruta, trita.  
 Spe tamen ambulo,  
 Præmia postulo  
     Speque fideque;  
 Illa perennia  
 Postulo præmia  
     Nocte dieque:  
 Me Pater optimus  
 Atque piissimus  
     Ille creavit,  
 In lue pertulit,  
 Ex lue sustulit,  
     A lue lavit.  
 O bona patria,  
 Num tua gaudia  
     Teque videbo?  
 O bona patria,  
 Num tua præmia  
     Plena tenebo?  
 O sacer, O pius,  
 O ter et amplius  
     Ille beatus,  
 Cui sua pars Deus:  
 O miser, O reus,  
     Hac viduatus.

## X.—CHORUS.—A CAPELLA.

City of high renown,  
 Home of the saints alone,  
     Built in the heaven;  
 Now will I sing thy praise,  
 Adore the matchless grace  
     To mortals given.  
 Vainly I strive to tell  
 All thy rich glories well,  
     Thy beauty singing;  
 Still, with the earnest heart,  
 Bear I my humble part,  
     My tribute bringing.

## XI.—QUARTET AND CHORUS.

Thou city great and high,  
 Towering beyond the sky,  
     Storms reach thee never:  
 I seek thee, long for thee;  
 I love thee, I sing thee,  
     I hail thee ever.  
 Though I am unworthy  
 Of mercy before Thee,  
     Justly I perish;  
 My follies confessing,  
 Nor claiming Thy blessing,  
     No hope I cherish.  
 In deepest contrition,  
 Owning my condition,  
     My life unholy;  
 Burdened with guiltiness,  
 Weary and comfortless,  
     Help, I implore Thee.  
 Yet will I faithfully  
 Strive those rewards to see,  
     Beck'ning so brightly;  
 Ask in unworthiness  
 Heavenly blessedness,  
     Daily and nightly.  
 For He, the Father blest,  
 Wisest and holiest,  
     Of life the Giver,  
 Maketh His light to shine  
 In this dark soul of mine,  
     Dwelling for ever.  
 O land of full delight,  
 Thy peerless treasures bright,  
     May we behold them!  
 Thou home of beauty rare,  
 May we thy blessings share!  
     Priceless we hold them.  
 O blessed for ever  
 A thousandfold they are  
     That rest attaining,  
 Most blessed and holy  
 With Thee in Thy glory  
     For ever reigning.





# CONTENTS.

---

## PART I.

No.						PAGE
1.	INTRODUCTION AND CHORUS	...	...	...	{ "Hic Novissima" ... } { "Cometh earth's latest hour" ... }	1
2.	QUARTET	...	...	...	{ "Hic breve vivitur" ... } { "Here life is quickly gone" ... }	18
3.	ARIA ( <i>Bass</i> )	...	...	...	{ "Spe modo vivitur" ... } { "Zion is captive yet" ... }	29
4.	CHORUS	...	...	...	{ "Pars mea, Rex meus" ... } { "Most Mighty, most Holy" ... }	35
5.	ARIA ( <i>Soprano</i> )	...	...	...	{ "O bona patria" ... } { "O country bright and fair" ... }	49
6.	QUARTET AND CHORUS	...	...	...	{ "Tu sine littore" ... } { "Thou ocean without shore" ... }	56

## PART II.

7.	SOLO ( <i>Tenor</i> )	...	...	...	{ "Urbs Syon aurea" ... } { "Golden Jerusalem" ... }	75
8.	DOUBLE CHORUS	...	...	...	{ "Stant Syon atria" ... } { "There stand those halls on high" ... }	80
9.	SOLO ( <i>Alto</i> )	...	...	...	{ "Gens duce splendida" ... } { "Peoples victorious" ... }	110
10.	CHORUS A CAPELLA	...	...	...	{ "Urbs Syon unica" ... } { "City of high renown" ... }	116
11.	QUARTET AND CHORUS	...	...	...	{ "Urbs Syon incluta" ... } { "Thou city great and high" ... }	127



*Allegro.*

PIANO.

*p*

*ff*  $\frac{1}{2}$  *ff* *p* *pp*

*ppp* *p*

*cres.* *8va* *mf*

*fp* *f*  $\frac{1}{2}$  *ff*

*8va*  $\frac{1}{2}$  *ff* *sfz*



*afz fff* *molto legato.*

*poco a poco dim - in - u - en - do.*

*p*

*afz p agitato. cres. f cres. ff*

SOPRANO. *ff*

Ho - ra no - vis - si - ma, tem - po - ra pes - si - ma sunt, vi - gi -  
Com - eth earth's la - test hour, E - vil hath migh - ty power Now watch we

ALTO. *ff*

Ho - ra no - vis - si - ma, tem - po - ra pes - si - ma sunt, vi - gi -  
Com - eth earth's la - test hour, E - vil hath migh - ty power Now watch we

TENOR. *ff*

Ho - ra no - vis - si - ma, tem - po - ra pes - si - ma sunt, vi - gi -  
Com - eth earth's la - test hour, E - vil hath migh - ty power Now watch we

BASS. *ff*

Ho - ra no - vis - si - ma, tem - po - ra pes - si - ma sunt, vi - gi -  
Com - eth earth's la - test hour, E - vil hath migh - ty power Now watch we

*ff*

le-mus, vi-gi-le-mus! Ec-ce min-a-ci-ter im-mi-net  
 ev-er, Keep we vig-il! Lo, the great Judge ap-pears! O'er the un-

le-mus, vi-gi-le-mus! Ec-ce min-a-ci-ter im-mi-net  
 ev-er, Keep we vig-il! Lo, the great Judge ap-pears! O'er the un-

le-mus, vi-gi-le-mus! Ec-ce min-a-ci-ter im-mi-net  
 ev-er, Keep we vig-il! Lo, the great Judge ap-pears! O'er the un-

le-mus, vi-gi-le-mus! Ec-ce min-a-ci-ter im-mi-net  
 ev-er, Keep we vig-il! Lo, the great Judge ap-pears! O'er the un-

*p* *mf* *cres.*

ar-bi-ter, il-le su-pre-mus. Im-mi-net,  
 - fold-ing years, Watch-ing for ev-er. Migh-ti-est,

ar-bi-ter, il-le su-pre-mus. Im-mi-net,  
 - fold-ing years, Watch-ing for ev-er. Migh-ti-est,

ar-bi-ter, il-le su-pre-mus. Im-mi-net,  
 - fold-ing years, Watch-ing for ev-er. Migh-ti-est,

ar-bi-ter, il-le su-pre-mus. Im-mi-net,  
 - fold-ing years, Watch-ing for ev-er. Migh-ti-est,

*f* *f>* *cres.*

im - mi-net, et ma-la ter-mi-net, ae - qua cor - o - net.  
 migh-ti-est, He is made man-i-fest, Right ev - er crowning.

im - mi-net, et ma-la ter-mi-net, ae - qua cor - o - net.  
 migh-ti-est, He is made man-i-fest, Right ev - er crowning.

im - mi-net, et ma-la ter-mi-net, ae - qua cor - o - net.  
 migh-ti-est, He is made man-i-fest, Right ev - er crowning.

im - mi-net, et ma-la ter-mi-net, ae - qua cor - o - net.  
 migh-ti-est, He is made man-i-fest, Right ev - er crowning.

Rec-ta re-mu-ne-ret... anx-i-a  
 True hearts in man-sion fair, Free from all

Rec-ta re-mu-ne-ret... anx-i-a  
 True hearts in man-sion fair, Free from all

Rec - ta re - mu - ne - ret, . . anx - i - a li - be - ret,  
 True hearts in man - sion fair, . Free from all an - xious care,  
 li - be - ret, an - xious care, ae - Ev -

Rec - ta re - mu - ne - ret, . . anx - i - a li - be - ret,  
 True hearts in man - sion fair, . Free from all an - xious care,  
 li - be - ret, an - xious care, ae - Ev -

ae - - the - ra do - net, ae - - the - ra do - net, ae -  
 Ev - - er en - thron - ing, ev - - er en - thron - ing, ev -  
 - - the - ra do - net, ae - - the - ra do - net, ae - - the - ra  
 - - er en - thron - ing, ev - - er en - thron - ing, ev - - er en -  
 ae - - the - ra do - net, ae - - the - ra do - net, ae -  
 Ev - - er en - thron - ing, ev - - er en - thron - ing, ev -  
 - - the - ra do - net, ae - - the - ra do - net, ae - - the - ra  
 - - er en - thron - ing, ev - - er en - thron - ing, ev - - er en -

*cres.* *ff*

the - ra do - net.  
er en - thron - ing.

*cres.* *ff*

do - net, ae - the - ra do - net.  
- thron - ing, ev - er en - thron - ing.

*cres.* *ff* *ff*

the - ra, do net. Vi - gi -  
er en - thron ing. Keep we

*cres.* *ff*

do - net, ae - the - ra do - net. Vi - gi - le - mus. . . .  
- thron - ing, ev - er en - thron - ing. Keep we vig - il. . . .

*cres.* *ff*

*p*

Ho - ra no - vis - si - ma, tem - po - ra pes - si - ma  
Com - eth earth's la - test hour, E - vil hath migh - ti - est

*p*

Ho - ra no - vis - si - ma, tem - po - ra pes - si - ma  
Com - eth earth's la - test hour, E - vil hath migh - ti - est

*p*

le - mus. . . . Ho - ra no - vis - si - ma, tem - po - ra pes - si - ma  
vig - il. . . . Com - eth earth's la - test hour, E - vil hath migh - ti - est

*p*

Ho - ra no - vis - si - ma, tem - po - ra pes - si - ma  
Com - eth earth's la - test hour, E - vil hath migh - ti - est

*mf*

sunt.  
power.

sunt.  
power.

sunt.  
power.

Au - fe - rat  
Bears He the

Au - fe - rat as - pe - ra, . .  
Bears He the pain - ful goad, . .

Au - fe - rat as - pe - ra, . . au - fe - rat . .  
Bears He the pain - ful goad, . . bears . . He the . .

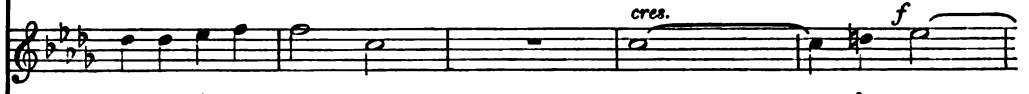
as - pe - ra du - ra - que pon - - - - de -  
pain - ful goad, Light - ens . . the heav - - - - y



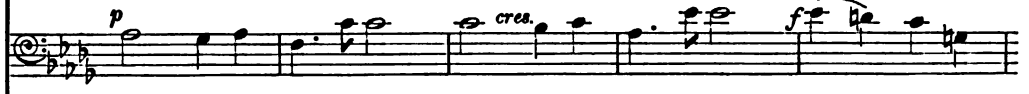
. au - fe - rat, du - ra - que pon - de - ra men -  
 . Bears He and light - ens the heav - y load, Heav -



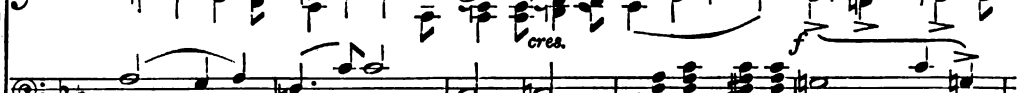
as - pe - ra du - ra - que pon - de - ra men -  
 pain - ful goad, Light - ens the heav - y load, Heav -



- ra men - tis on - us - tae, pon - de - ra . .  
 load, Heav - y it must be, heav - y it, . .



Au - fe - rat as - pe - ra, du - ra - que pon - de - ra, pon - de - ra  
 Bears He the pain - ful goad, Light - ens the heav - y load, Heav - y it



- tis on - us - tae. So - bri - a mu - ni - at,  
 y it must be. Giv - eth the rich re - ward,



- tis on - us - tae. So - bri - a mu - ni - at,  
 y it must be. Giv - eth the rich re - ward,



men - tis on - us - tae. So - bri - a mu - ni - at,  
 Heav - y it must be. Giv - eth the rich re - ward,



men - tis, men - tis on - us - tae. So - bri - a mu - ni - at,  
 must be, heav - y it must be. Giv - eth the rich re - ward,



im - pro - ba pu - ni - at, u - tra - que jus - te, u - tra - que  
 Met - eth the pen - ance hard, Each giv - en just - ly, each giv - en

im - pro - ba pu - ni - at, u - tra - que jus - te, u - tra - que  
 Met - eth the pen - ance hard, Each giv - en just - ly, each giv - en

im - pro - ba pu - ni - at, u - tra - que jus - te, u - tra - que  
 Met - eth the pen - ance hard, Each giv - en just - ly, each giv - en

im - pro - ba pu - ni - at, u - tra - que jus - te, u - tra - que  
 Met - eth the pen - ance hard, Each giv - en just - ly, each giv - en

jus - te, im - pro - ba pu - ni - at,  
 just - ly, Met - eth the penance hard,

jus - te, im - pro - ba pu - ni -  
 just - ly, Met - eth the pen - ance

jus - te, im - pro - ba pu - ni -  
 just - ly, Met - eth the pen - ance

jus - te, im - pro - ba pu - ni - at,  
 just - ly, Met - eth the penance hard,

*fff* *molto legato.*



Musical score for the song "L'Espresso" by Debussy. The score is written for voice and piano. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are in French.

The vocal part consists of three staves. The lyrics are:

- at, u - tra - que jus - - - te, jus - - - te,  
 hard, Each giv - en just ly, just ly,  
 - at, jus - - - te, jus - - - te,  
 hard, just ly, just ly,

The piano part consists of two staves. The lyrics are:

jus - - - te,  
 just ly,

The score includes dynamic markings: *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo).

jus - te. vi - gi - le - mus,  
 just - ly, Keep we vig - il,

jus - te. vi - gi - le - mus,  
 just - ly, Keep we rig - il,

jus - te. vi - gi - le - mus,  
 just - ly, Keep we vig - il,

jus - te. vi - gi - le - mus,  
 just - ly, Keep we vig - il

vi - gi - le - - mus. Ho - ra no - vis - si - ma.  
 Keep we vig - - il. Com - eth earth's la - test hour,

vi - gi - le - - mus. Ho - ra no - vis - si - ma,  
 Keep we vig - - il. Com - eth earth's la - test hour,

vi - gi - le - mus. . . Ho - ra no - vis - si - ma,  
 Keep we vig - il. . . Com - eth earth's la - test hour,

vi - gi - le - mus. . . Ho - ra no - vis - si - ma,  
 Keep we vig - il. . . Com - eth earth's la - test hour,

tem - po - ra pes - si - ma sunt,  
 E - vil hath migh - ti - est power,

tem - po - ra pes - si - ma sunt, Ho - - - - - ra no - vis - si - ma,  
 E - vil hath migh - ti - est power, Com - - - - - eth earth's la - test hour,

tem - po - ra pes - si - ma sunt, Ho - - - - - ra no - vis - si - ma,  
 E - vil hath migh - ti - est power, Com - - - - - eth earth's la - test hour,

*ff*

Ho - - - - - ra no - vis - - si - ma.  
Com - - - - - eth earth's la - - test hour.

*ff*

Ho - - - - - ra no - vis - si ma. *risoluto* Ec - ce min -  
Com - - - - - eth earth's la - test hour. Be - hold, the

*ff*

Ho - - - - - ra no - vis - - si - ma.  
Com - - - - - eth earth's la - - test hour.

*ff*

Ho - - - - - ra no - vis - si ma. *risoluto.* Ec - ce min -  
Com - - - - - eth earth's la - test hour. Be - hold, the

*8va.*

*ffz*

*f risoluto.*

*risoluto.*

Im - mi - net ar - bi - ter,  
O - ver the pass - ing years,

- a - ci - ter . . im - mi - net ar - bi - ter,  
Judge ap - pears! O'er the un - fold - ing years,

*risoluto.*

Im - mi - net ar - bi - ter,  
O - ver the pass - ing years,

- a - ci - ter . . im - mi - net ar - bi - ter,  
Judge ap - pears! O'er the un - fold - ing years,

il - le su - pre - mus. Rec - - ta re - mu - ne-ret, anx - - i - a  
 Watch - ing for eo - er. True . . . hearts in man - sion fair, Free . . . from all

Rec - - ta re - mu - ne-ret, anx -  
 True . . . hearts in man - sion fair, Free ..

il - le su - pre - mus. Rec - - ta re - mu - ne-ret, anx - - i - a  
 Watch - ing for eo - er. True . . . hearts in man - sion fair, Free . . . from all

Rec - - ta re - mu - ne-ret, anx -  
 True . . . hearts in man - sion fair, Free ..

li - be - ret, ae - the - ra do - - net.  
 an - xious care, Eo - er en - thron - ing.

- - - i - a li - be - ret, ae - the - ra do - - net.  
 . . . from all an - xious care, Eo - er en - thron - ing.

li - be - ret, ae - the - ra do - - net.  
 an - xious care, Eo - er en - thron - ing.

- - - i - a li - be - ret, ae - the - ra do - - net.  
 . . . from all an - xious care, Eo - er en - thron - ing.

*fff*

Ho - ra no - vis - si - ma, tem - po - ra pes - si - ma sunt. . . vi - gi -  
 Com - eth earth's la - test hour, E - vil hath migh - ti - est power, . . . Keep we

*fff*

Ho - ra no - vis - si - ma, tem - po - ra pes - si - ma sunt. . . vi - gi -  
 Com - eth earth's la - test hour, E - vil hath migh - ti - est power, . . . Keep we

*fff*

Ho - ra no - vis - si - ma, tem - po - ra pes - si - ma sunt. . . vi - gi -  
 Com - eth earth's la - test hour, E - vil hath migh - ti - est power, . . . Keep we

*fff*

Ho - ra no - vis - si - ma, tem - po - ra pes - si - ma sunt. . . vi - gi -  
 Com - eth earth's la - test hour, E - vil hath migh - ti - est power, . . . Keep we

- le - mus, vi - gi - le - mus!  
 vig - il, keep we vig - il!

- le - mus, vi - gi - le - mus!  
 vig - il, keep we vig - il!

- le - mus, vi - gi - le - mus! . . .  
 vig - il, keep . . . we vig - il! . . .

- le - mus, vi - gi - le - mus! . . .  
 vig - il, keep . . . we vig - il! . . .

Rec - ta re - mu - ne - ret,      anx - i - a li - be -  
 True hearts in man - sion fair,      Free . . from all an - xious

Rec - ta re - mu - ne - ret,      anx - i - a li - be -  
 True hearts in man - sion fair,      Free . . from all an - xious

Rec - ta re - mu - ne - ret,      anx - i - a li - be -  
 True hearts in man - sion fair,      Free . . from all an - xious

pp

Rec - ta re - mu - ne - ret,      anx - i - a li - be -  
 True hearts in man - sion fair,      Free . . from all an - xious

ret, . . . . . anx . . . . . i - a li - . .  
 care, . . . . . free . . . . . from all an . .

ret, . . . . . anx . . . . . i - a li - . .  
 care, . . . . . free . . . . . from all an . .

ret, . . . . . anx . . . . . i - a li - . .  
 care, . . . . . free . . . . . from all an . .

ret, . . . . . anx . . . . . i - a li - . .  
 care, . . . . . free . . . . . from all an . .

- - be - ret, .. Ae - the - ra .. do - net, ae - the - ra do - net.  
 - - zious care, Ev - er en - thron - ing, ev - er en - thron - ing.

- - be - ret, .. Ae - the - ra .. do - net, ae - the - ra do - net.  
 - - zious care, Ev - er en - thron - ing, ev - er en - thron - ing.

- - be - ret, .. Ae - the - ra .. do - net, ae - the - ra do - net.  
 - - zious care, Ev - er en - thron - ing, ev - er en - thron - ing.

- - be - ret, .. Ae - the - ra .. do - net, ae - the - ra do - net.  
 - - zious care, Ev - er en - thron - ing, ev - er en - thron - ing.

*dim.* *p*

*pp*

Ho - ra no - vis - si - ma, tem - po - ra pes - si - ma,  
Com - eth earth's latest hour, E - vil hath mighty power,

*pp*

Ho - ra no - vis - si - ma, tem - po - ra pes - si - ma,  
Com - eth earth's latest hour, E - vil hath mighty power,

*pp*

Ho - ra no - vis - si - ma, tem - po - ra pes - si - ma,  
Com - eth earth's latest hour, E - vil hath mighty power,

*pp*

Ho - ra no - vis - si - ma, tem - po - ra pes - si - ma,  
Com - eth earth's latest hour, E - vil hath mighty power,  
Sua .....

*pp*

vi - gi - le - mus, vi - gi - le - mus.  
Keep we vig - il, keep we vig - il.

*pp*

vi - gi - le - mus, vi - gi - le - mus.  
Keep we vig - il, keep we vig - il.

*pp*

vi - gi - le - mus, vi - gi - le - mus.  
Keep we vig - il, keep we vig - il.

*pp*

vi - gi - le - mus, vi - gi - le - mus.  
Keep we vig - il, keep we vig - il.



QUARTET.—“HIC BREVE VIVITUR.”

**PIANO.**

---

**ALTO.**

**TENOR.**

**BASS.**

Hic bre - ve vi - vitur,  
Here life is quick - ly gone,

Hic bre - ve vi - vitur,  
Here life is quick - ly gone,

Hic bre - ve plan - gitur,  
Here grief is end - ed soon,

*Here tears are*

Hic bre - ve plan - gitur,  
Here grief is end - ed soon,

Hic bre - - ve,  
Here tears are,

bre - ve file - tur,  
tears are flow - ing,

file	-	-	tur,
flow	-	-	ing,

ic bre -  
rep tears

file	-	tur,
flow	-	ing,

Hic bre - ve vi - vitur,  
Here life is quick - ly gone,

Hic bre - ve plan - gitur,  
Here grief is end - ed soon.

hic . . bre-ve fle - - - tur, hic  
 here tears are flow - - - ing, here

Hic bre-ve vi - vi-tur, . . . bre-ve plan - gi-tur, Hic . bre-ve plan - gi-tur, . .  
 Here life is quick-ly gone, . . Grief is end - ed soon, here . grief is end - ed soon, . .

hic . . bre-ve  
 here tears are

Hic . bre - ve fle - tur, hic . . bre - ve  
 here . tears are flow - ing, here . tears are

. . . bre-ve fle - tur. Non bre-ve vi - ve-re, Non bre-ve plan - ge-re . .  
 . . . tears are flow - ing, Life ev - er fresh is there, Life free from an-xious care, .

. . bre-ve fle - tur.  
 . . tears are flow - ing,

fle - - - tur. Non bre-ve vi - ve-re,  
 flow - - - ing, Life ev - er fresh is there,

fle - - tur.  
 flow - - ing,

*p cres.*

Re - tri - bu - e - - tur. O re - tri - bu - ti - o !  
 God's hand be - stow - - ing. O bless - ed Pa - ra - dise !

*mf* *cres.* *p cres.*

Non bre - ve vi - ve - re. O re - tri - bu - ti - o !  
 Life ev - er fresh is there. O bless - ed Pa - ra - dise !

*mf* *cres.*

Re - - tri - bu - e - - tur.  
 God's hand be - stow - - ing.

*mf* *cres.*

Non bre - ve vi - ve - re, Re - tri - bu - e - tur. O re - tri - bu - ti - o !  
 Life ev - er fresh is there, God's hand be - stow - ing. O bless - ed Pa - ra - dise !

*p cres.*

*p cres.*

Stat bre - vis ac - ti - o, Vi - ta pe - ren - nis, pe - ren - nis. O re - tri - bu - ti - o !  
 Where end - less glo - ry lies, Rap - ture un - end - ing, un - end - ing. O dwelling full of light,

*cres.*

*mf* *cres.* *p* *cres.*

Stat bre - vis ac - ti - o, Vi - ta . . . pe - ren - nis. O re - tri - bu - ti - o !  
 Where end - less glo - ry lies, Rap - ture . . . un - end - ing. O dwelling full of light,

*mf* *cres.* *p* *cres.*

Stat bre - vis ac - ti - o, Vi - ta . . . pe - ren - nis, pe - ren - nis. O re - tri - bu - ti - o !  
 Where end - less glo - ry lies, Rap - ture . . un - end - ing, un - end - ing. O dwelling full of light,

*p* *cres.*

Stat bre - vis ac - ti - o, Vi - ta pe - ren - nis. O re - tri - bu - ti - o !  
 Where end - less glo - ry lies, Rap - ture un - end - ing. O dwelling full of light,

*p* *p cres.*

Coe - li - ca man - si - o      Stat lu - e, lu - e ple - nis :  
 Where Christ's own Presence bright,      Glo - ry, . . glo - ry is lend - ing.

Coe - li - ca man - si - o      Stat lu - e ple - nis,      stat lu - e ple - nis :  
 Where Christ's own Presence bright,      Glo - ry is lend - ing,      glo - ry is lend - ing.

Coe - li - ca man - si - o      Stat lu - e ple - nis,      lu - e . . ple - nis :  
 Where Christ's own Presence bright,      Glo - ry is lend - ing,      glo - ry . . lend - ing.

Coe - li - ca man - si - o      Stat      lu - e ple - nis :  
 Where Christ's own Presence bright,      Glo - - - - ry is lend - ing.

f

f

mf

p

p

*mf*

Quid da - tur, et . . qui - bus?  
Who shall this prize . . at - tain?

*mf*

Quid da - tur,  
Who shall this

*mf*

Hic bre-ve vi - vi-tur, Hic bre-ve plan - gi-tur.  
Here life is quick - ly gone, Here grief is end - ed soon.

*mf*

Hic bre-ve vi - vi-tur,  
Here life is quick - ly gone,

*mf*

*f*

Ae - ther e - gen - ti - bus, Et cru - ce dig - nis,  
Who this blest guerdon gain? Here the cross bear - ing,

*f*

et . . qui - bus? Ae - ther e - gen - ti - bus, Et cru - ce dig - nis,  
prize . . at - tain? Who this blest guerdon gain? Here the cross bear - ing,

*f*

Ae - ther e - gen - ti - bus, Et cru - ce dig - nis,  
Who this blest guerdon gain? Here the cross bear - ing,

*f*

Hic bre-ve plan - gi-tur, Ae - ther e - gen - ti - bus, Et cru - ce dig - nis,  
Here grief is end - ed soon. Who this blest guerdon gain? Here the cross bear - ing,

*f* *p* *mf*

*mf* *cres.* *f*

Si - de-ra ver - mi-bus, Op - ti-ma son - ti-bus, As - tra ma -  
 Crowns .. for the low - li - est, Thrones for the ho - li - est, Heaven's .. hon - ours

*mf* *cres.* *f*

Si - de-ra ver - mi-bus, Op - ti-ma son - ti-bus, As - tra ma -  
 Crowns for the low - li - est, Thrones for the ho - li - est, Heaven's .. hon - ours

*mf* *cres.* *f*

Si - de-ra ver - mi-bus, Op - ti-ma son - ti-bus, As - tra na -  
 Crowns for the low - li - est, Thrones for the ho - li - est, Heaven's .. hon - ours

*mf* *cres.* *f*

Si - de-ra ver - mi-bus, Op - ti-ma son - ti-bus, As - tra ma -  
 Crowns for the low - li - est, Thrones for the ho - li - est, Heaven's .. hon - ours

*p* *mf* *cres.* *f*

*p* *mf* *cres.* *f*

- lig - nis. Sunt mo-dò prae-li-a, Post - mo-do prae - mi-a,  
 shar - ing, Now is the bat-tle hour, Then great rewards our dower,

*p* *mf* *cres.* *f*

- lig - nis. Sunt mo-dò prae-li-a, Post - mo-do prae - mi-a,  
 shar - ing, Now is the bat-tle hour, Then great rewards our dower,

*p* *mf* *cres.* *f*

- lig - nis. Sunt mo-dò prae-li-a, Post - mo-do prae - mi-a,  
 shar - ing, Now is the bat-tle hour, Then great rewards our dower,

*p* *mf* *cres.* *f*

- lig - nis. Sunt mo-dò prae-li-a, Post - mo-do prae - mi-a,  
 shar - ing, Now is the bat-tle hour, Then great rewards our dower,

*p* *mf* *cres.* *f*

Qua - li - a? What are they? qua - li - a? what are they?

Qua - li - a? What are they? qua - li - a? what are they?

Qua - li - a? What are they? qua - li - a? qua - li - a? what are they? what are they?

Qua - li - a? What are they? qua - li - a? qua - li - a? what are they? what are they?

*Soa* .....

Ple - na, bless - ings,

Ple - na, bless - ings,

Ple - na, bless - ings,

Ple - na, bless - ings,

*Soa* .....

*p dolce.*

The piano introduction consists of four staves. The first three staves are treble clef, and the fourth is a bass clef. The key signature is one sharp (F#). The music features a series of chords and moving lines, with some triplets indicated by a '3' over the notes.

*p* Ple - na re - fec - ti - o, Nul - la - que pas - si - o, *cres.* ple - - na  
*Bless - ings un - known be - fore, Pas - sion shall vex no more, Bless - ings*

*p* Ple - na re - fec - ti - o, Nul - la - que pas - si - o, *cres.* ple - - na  
*Bless - ings un - known be - fore, Pas - sion shall vex no more, Bless - ings*

*p* Ple - na re - fec - ti - o, Nul - la - que pas - si - o, *cres.* ple - - na  
*Bless - ings un - known be - fore, Pas - sion shall vex no more, Bless - ings*

*p* Ple - na re - fec - ti - o, Nul - la - que pas - si - o, *cres.* ple - - na  
*Bless - ings un - known be - fore, Pas - sion shall vex no more, Bless - ings*

The piano accompaniment for the final line of the hymn. It consists of two staves, treble and bass clef. The key signature is one sharp (F#). The music features a series of chords and moving lines, with some triplets indicated by a '3' over the notes.



re - fec - tio, nul - la - que pas - si - o, Nul - la - que poe - na,  
un - known, . . Pas - sion shall vex no more, Peace yet in - creas - ing,

re - fec - tio, nul - la - que pas - si - o, Nul - la - que poe - na,  
un - known, . . Pas - sion shall vex no more, Peace yet in - creas - ing,

re - fec - tio, nul - la - que pas - si - o, Nul - la - que poe - na,  
un - known, . . Pas - sion shall vex no more, Peace yet in - creas - ing,

re - fec - tio, nul - la - que pas - si - o, Nul - la - que poe - na,  
un - known, . . Pas - sion shall vex no more, Peace yet in - creas - ing,

Prae - mi - a ple - na, ple - na re -  
Bless - ings un - known be - fore, Bless - ings un -

Prae - mi - a ple - na, praemi - a ple - na, ple - na re -  
Blessings unknown and peace yet in - creas - ing, Bless - ings un -

Prae - mi - a ple - na, praemi - a ple - na, ple - na re -  
Blessings unknown and peace yet in - creas - ing, Bless - ings un -

Prae - mi - a ple - na, praemi - a ple - na, ple - na re -  
Blessings unknown and peace yet in - creas - ing, Bless - ings un -

- fec - ti - o,                      nul - la - que poe - na,  
- known be - fore,                  Peace yet in - creas - ing,

- fec - ti - o,                      nul - la - que poe - na,  
- known be - fore,                  Peace yet in - creas - ing,

- fec - ti - o,                      nul - la - que poe - na,  
- known be - fore,                  Peace yet in - creas - ing,

- fec - ti - o,                      nul - la - que poe - na,  
- known be - fore,                  Peace yet in - creas - ing,

*poco cres.*

prae - mi - a ple - -  
peace yet in - creas - -

prae - mi - a ple - -  
peace yet in - creas - -

prae - mi - a ple - -  
peace yet in - creas - -

prae - mi - a ple - -  
peace yet in - creas - -

*poco dim.*



## No. 3.

## ARIA (BASS).—"SPE MODO VIVITUR."

**VOICE.** *Moderato.*

**PIANO.** *Moderato.*  
*f pesante.*

*mf marcato.*

*f*

*f*

*mf*

*mf marcato.*

Spe mo-do vi-vi-tur, et Sy-on an-gi-tur A Ba-by -  
 Zi - - on is cap-tive yet, Long - - ing for free-dom sweet, In ex-ile

- lo - - ne, an-gi-tur a Ba-by - lo - ne,  
 mourn - ing, For free-dom, In ex-ile mourn-ing,

*f* Nunc tri - bu - la - ti - o; *pp* Tunc re - cre - a - ti - o,  
 Now is the hour of night, Then, crowned with full de-light,

*cres.* ac - cep - tra, *f* co - ro - nae.  
*Zi - on* re - turn - ing.

*p* Tunc no - va glo - ri - a *Pec - to - ra so - bri - a*  
*Ev - er new glo - ries still, The in - most heart shall fill,*

cla - ri - fi - ca - bit.  
 With joy . . . su - per - nal.

*A tempo giusto ma con espressione.*

Pa - tri - a splen-di-da, Ter - ra - que flo - ri - da,  
O coun - try glo - ri-ous, Love hath pre - pared for us,

*p espress.*

*poco cres.*

Li - be - ra spi - nis, li - be - ra spi - nis.  
Thorn - less thy flow - ers, thorn - less thy flow - ers,

*poco cres.*

Pa - tri - a splen - di - da  
O coun - try glo - ri - ous.

*f*

*p*

Dan - da fi - de - li - bus Est i - bi ci - vi - bus,  
Giv - en to faith - ful ones, There to be ci - ti - zens,

*cres.*

*pp*

dan - da fi - de - li - bus,      est i - bi ci - vi - bus,  
 Giv - en to faithful ones,      There to be ci - ti - zens,

*ff*

Hic . . . . . pe . . . . . re - gri .  
 Such . . . . . joy . . . . . be . .

*Tempo lmo.* *mf* *f*

- nis.      Spe      mo - do vi - vi - tur,  
 ours!      Zi . . . on is cap - tive yet,

*Tempo lmo* *mf* *f*

et Sy - on an - gi - tur a Ba - by - lo - - ne,  
 Long - ing for freedom sweet, In ex - ile mourn - ing,

*mf* *marcato.*



*mf* an - gi - tur a Ba - by - lo - ne, nunc tri - bu - la - ti - o,  
Cap - tive yet, In ex - ile mourn - ing, Now is the hour of night,

*f*

*pp* tunc re - cre - a - ti - o, scep - tra, co - ro - nae, co -  
Then, crown'd with full de - light, Zi - on re - turn - ing, re -

*pp* *sempre p*

*poco* . . . *a* . . . *poco* . . .  
- ro - - - - nae; Tune no - va glo - ri - a  
- turn - - - - ing. Ev - er new glo - ries still,

*poco* . . . *a* . . . *poco* . . .  
*p*

*cres - cen - do.*  
pec - to - ra so - bri - a . . . cla - ri - fi - ca - bit, cla - ri - fi -  
The in - most heart shall fill, . . . With joy su - per - nal, with joy su -

*cres - cen - do.*  
*ff*

*mf* *p* *Sol - vet e -*  
*per - - - - - bit.* *All doubts shall*  
*nal.*

*Sua*  
 - nig - ma - ta, Ve - ra - que Sab - ba - ta con - ti - nu - a - bit, con - ti - nu - a -  
 dis - appear, When dawneth, calm and clear, Sabbath e - ter - nal, Sab - bath e - ter -

*p*  
 - bit, nunc tri - bu - la - ti - o, tunc re - cre -  
 - nal, Now is the hour of night, Then, crowned with

*a - ti - o, scep - tra, co - ro - nae, co - ro - - nae.*  
*full de-light, Zi - - on re - turn - ing, re - turn - - ing.*

## No. 4.

## CHORUS.—"PARS MEA, REX MEUS."

*Allegro non troppo.*

PIANO.

The piano introduction consists of two staves. The right hand plays a series of chords and moving lines in a B-flat major key signature, while the left hand provides a steady accompaniment of eighth notes. Dynamics include *f* (forte), *cres.* (crescendo), and *ff* (fortissimo).

This system contains the first vocal entry and piano accompaniment. Four vocal staves (Soprano, Alto, Tenor, and Bass) enter with the lyrics: "Pars me-a, Rex me-us, In Most Might-y, most Ho-ly, How". The piano accompaniment continues with a steady eighth-note pattern. Dynamics include *ff* (fortissimo).

This system contains the second vocal entry and piano accompaniment. The vocal staves continue with the lyrics: "pro - pri - o De - us Ip - - se de - co - re, De - us . . Ip - - great is the glo - ry Thy . . . throne en - fold - ing, Thy . . . throne . . .". The piano accompaniment continues with a steady eighth-note pattern. Dynamics include *ff* (fortissimo).

- - se de - co - re Vi - sus a - ma - bi - tur, At - que vi -  
 ... en - fold - ing! When shall we see Thy face? And all Thy

- co - re Vi - sus a - ma - bi - tur, At - que vi -  
 - fold - - - ing! When shall we see Thy face? And all Thy

- - se de - co - re Vi - sus a - ma - bi - tur, At - que vi -  
 ... throne en - fold - ing! When shall we see Thy face? And all Thy

Ip - se de - co - re Vi - sus a - ma - bi - tur, At - que vi -  
 Thy throne en - fold - ing! When shall we see Thy face? And all Thy

- de - bi - tur, AUC - - - tor in o - - - re.  
 won - ders trace? Joy - - - ful be - hold - - - ing.

- de - bi - tur, AUC - - - tor in o - - - re.  
 won - ders trace? Joy - - - ful be - hold - - - ing.

- de - bi - tur, AUC - - - tor in o - - - re.  
 won - ders trace? Joy - - - ful be - hold - - - ing.

- de - bi - tur, AUC - - - tor in o - - - re.  
 won - ders trace? Joy - - - ful be - hold - - - ing.

*a tempo.*

Pars me - a, Rex me - us, in pro - pri-o De - us Ip - se de - co - re, pars  
 Most Might-y, most Ho - ly, How great is the glo - ry Thy throne en - fold - ing, Most

Pars me - a,  
 Most Might-y,

*a tempo.*

Pars me - a, Rex me - us,  
 Most Might-y, most Ho - ly,

me - a, Rex . . . me - us, . . . in pro - pri-o De - us  
 Might - y, most . . . Ho - ly, . . . How great . . . is the glo - ry

Rex me - us, in pro - pri-o De - us Ip - se de - co - re, pars me - a,  
 most Ho - ly, How great is the glo - ry Thy throne en - fold - ing, Most Might - y

in pro - pri - o De - us Ip - se de - co - re, pars me - a, ..  
*How great is the glo - ry Thy throne en - fold - ing, Most Might - y, ..*

Pars me - a, Rex me - us,  
 Most Might - y, most Ho - ly,

Ip - se de - co - re, .. pars .. me - a, ..  
 Thy throne en - fold - ing, .. Most .. Might - y, ..

Rex .. me - us, in .. pro - pri - o De - us  
 most .. Ho - ly, How .. great is the glo - ry

Rex .. me - us, in pro - pri - o De - us ..  
 most .. Ho - ly, How great is the glo - ry ..

in pro - pri - o De - us Ip - se de - co - re, pars ..  
 How great is the glo - ry Thy throne en - fold - ing, Most ..

Rex me - us, .. in pro - pri - o De - us .. Ip - ..  
 most Ho - ly, .. How great, how great glo - ry .. Thy ..

Ip - se de - co - re, pars me - a, Rex me -  
 Thy throne en - fold - ing, Most Might - y, most Ho -

*dim.*  
Ip - se de - co - re,  
Thy throne en - fold - ing!

*dim.*  
me - a, Rex me - us, vi - sus a -  
Might - y, most Ho - ly, When shall we

*dim.*  
- se de - co - re, De - us Ip - se de - co - re, pars  
- throne en - fold - ing, Glo - ry, Thy throne en - fold - ing! Most

*dim.*  
- us, pars me - a, Rex me - us,  
- ly, Most Might - y, most Ho - ly,

*dim.*  
*marcato.*  
*f*

*f*  
pars me - a, Rex me - us, in pro - pri-o  
Most Might - y, most Ho - ly, How great is the

*cres.*  
- ma - bi - tur, vi - sus a - ma - bi - tur, vi - sus  
see Thy face, when shall we see Thy face, when shall

me - a, Rex me - us, vi - sus a - ma - bi -  
Might - y, most Ho - ly, When shall we see Thy

*cres.*  
in pro - pri-o De - us Ip - se de - co - re, pars me - a, Rex  
How great is the glo - ry Thy throne en - fold - ing! Most Mighty, most

*cres.*

De - us . . . Ip - se de - co - re, . . . Pars . . .  
 glo - ry . . . Thy . . . thrones en - fold - ing, . . . Most . . .

a - - - ma - bi - tur, Pars me - a,  
 we . . . see Thy face? Most Might - y,

tur, . . . vi - sus a - ma - - bi - tur,  
 face, . . . When shall we see . . . Thy face?

me - us, pars me - a, Rex me - us, vi -  
 Ho - ly, most Might - y, most Ho - ly, When . . .

. . . me - a, Rex me - us, Rex me - us, vi - sus a -  
 . . . Might - y, most Ho - ly, most Ho - ly, When shall we

Rex me - us, in pro - pri-o De - us Ip - se de - co - re, pars . . . me - a,  
 most Ho - ly, How great is the glo - ry Thy throne enfold - ing! most . . . Mighty,

Pars me - a, Rex me - us,  
 Most Might - y, most Ho - ly,

- sus a - ma - bi - tur, vi - sus,  
 shall we see Thy face, Thy . . . face?

*marcato.*



*cres.*

mi - bi - tur, . . Pars . . me - a, Rex . . me - us, pars me - a,  
 see Thy face? Most . . Might - y, most Ho - ly, most Might - y,

*cres.*

Rex . . me - us, . . pars me - a, Rex me - us, pars me - a,  
 most . . . Ho - ly, . . most Might - y, most Ho - ly, most Might - y,

*cres.*

in pro - pri-o De - us Ip - se de - co - re, . . pars me - a, pars me - a,  
 How great is the glo - ry Thy throne en - fold - ing, . . Most Might - y, most Might - y,

Rex me - us, vi - sus a - ma - bi - tur, at - que vi - de - bi - tur,  
 most Ho - ly, When shall we see Thy face? And all Thy won - ders trace?

Rex me - us, vi - sus a - ma - bi - tur, at - que vi - de - bi - tur,  
 most Ho - ly, When shall we see Thy face? And all Thy won - ders trace?

Rex me - us, vi - sus a - ma - bi - tur, at - que vi - de - bi - tur,  
 most Ho - ly, When shall we see Thy face? And all Thy won - ders trace?

vi - sus a - ma - bi - tur, at - que vi - de - bi - tur,  
 When shall we see Thy face? And all Thy won - ders trace?

*f*

*ff* *dim.*

a - - ma - bi - tur, at - que vi - de - bi - tur, Auc - tor in o - re,  
 Shall . . see Thy face? All Thy great won - ders so joy - ful be - hold - ing,

*ff* *dim.*

vi - sus a - ma - bi - tur, at - que vi - de - bi - tur, Auc - tor in o - re, Pars  
 When shall we see Thy face? All . . Thy great won - ders so joy - ful be - hold - ing, Most

*ff* *dim.*

vi - sus a - ma - bi - tur, . . at - que vi - de - bi - tur, Pars me - a,  
 When shall we see Thy face? . . And all Thy won - ders trace? Most Might - y,

*ff* *dim.*

vi - sus a - ma - bi - tur, at - que vi - de - bi - tur, Auc - tor in o - re.  
 When shall we see Thy face? All Thy great won - ders so joy - ful be - hold - ing,

*f*

Pars me - a, Rex . . . me - - us,  
 Most Might - y, most . . . Ho - - ly,

me - a, Rex me - - us, . . vi - sus a - ma - bi - tur, vi - -  
 Might - y, most Ho - - ly, . . When shall we see Thy face, Thy . .

Rex me - us, vi - sus a - ma - bi - tur, at - - que vi - de - bi - -  
 most Ho - ly, When shall we see Thy face? And all Thy won - ders

*ff marcato.*

Pars me - a, Rex me - us, in pro - pri - o  
 Most Might - y, most Ho - ly, How great is the

*ff*

Pars me - a, Rex me - us, in pro - pit-o  
 Most Might - y, most Ho - ly, How great is the

- sus, vi - sus a - ma - bi - tur, at - - que vi - de bi -  
 face? When shall we see Thy face? All Thy great won - ders

- tur. Auc - tor in o - re, vi - sus a - mi - bi - tur, at - que vi -  
 trace? Joy - ful be - hold - ing, When shall we see Thy face? All Thy great

De - us Ip - se de - co - re, vi - sus a - mi - bi - tur, at - que vi -  
 glo - ry Thy throne en - fold - ing, When shall we see Thy face? All Thy great

De - us Ip - se de - co - re, pars me - a, rex me - us,  
 glo - ry Thy Throne en - fold - ing, Most Might - y, most Ho - ly,

- tur, Pars . . . me - a, Rex . . . me - us,  
 trace? Most . . . Might - y, most . . . Ho - ly,

- de - bi - tur, . . . Pars me - a, Rex me - us,  
 won - ders trace? . . . Most Might - y, most Ho - ly,

- de - bi - tur, Pars . . . me - a, Rex . . . me - us,  
 won - ders trace? Most . . . Might - y, most . . . Ho - ly,

pars me - a, me - a,  
 Most Might-y, Might-y,

pars . . me - a, pars me - a, Rex . . .  
 Most . . Might-y, most Might-y, most . . .

pars me - a, pars me - a, Rex me - us,  
 Most Might-y, most Might-y, most Ho - ly,

pars . . . . . me - a, Rex . . .  
 Most . . . . . Might-y, most . . .

8va

Rex me - us, me - us, in pro - pri - o De - us  
 Most Ho - ly, Ho - ly, How great is the glo - ry

me - us, Rex me - us, in pro - pri - o De - us  
 Ho - ly, most Ho - ly, How great is the glo - ry

Rex me - us, in pro - pri - o De - us  
 most Ho - ly, How great is the glo - ry

me - us, in pro - pri - o De - us  
 Ho - ly, How great is the glo - ry

8va

*dim.* *tratt.*

Ip - se de - co - re. . . Tunc Ja - cob Is - ra - el, et Li - a,  
 Thy throne en - fold - ing. . . All the long his - to - ry through a - ges,

*dim.* *tratt.*

Ip - se de - co - re. . . Tunc Ja - cob Is - ra - el, et Li - a,  
 Thy throne en - fold - ing. . . All the long his - to - ry through a - ges,

*dim.* *tratt.*

Ip - se de - co - re. . . Tunc Ja - cob Is - ra - el, et Li - a,  
 Thy throne en - fold - ing. . . All the long his - to - ry through a - ges,

*dim.* *tratt.*

Ip - se de - co - re. . . Tunc Ja - cob Is - ra - el, et Li - a,  
 Thy throne en - fold - ing. . . All the long his - to - ry through a - ges,

*dim.* *p tratt.*

*cres.*

tunc Ra - chel, Ef - fi - ci - e - tur, Tunc Sy - on  
 Mys - te - ry through a - ges hid - den, When shall our

*cres.*

tunc Ra - chel, Ef - fi - ci - e - tur, Tunc Sy - on  
 Mys - te - ry through a - ges hid - den, When shall our

*cres.*

tunc Ra - chel, Ef - fi - ci - e - tur, Tunc Sy - on  
 Mys - te - ry through a - ges hid - den, When shall our

*cres.*

tunc Ra - chel, Ef - fi - ci - e - tur, Tunc Sy - on  
 Mys - te - ry through a - ges hid - den, When shall our

*cres.*



at - ri - a, Pul - cra - que pa - tri - a, Per - fi - ci - e - tur.  
souls to the great mar-riage-feast be so gra-cious-ly bid-den?

at - ri - a, Pul - cra - que pa - tri - a, Per - fi - ci - e - tur.  
souls to the great mar-riage-feast be so gra-cious-ly bid-den?

at - ri - a, Pul - cra - que pa - tri - a, Per - fi - ci - e - tur. Pars me - a,  
souls to the great mar-riage-feast be so gra-cious-ly bid-den? Most Mighty,

at - ri - a, Per - fi - ci - e - tur... Pars me - a, Rex me - us,  
souls to the great feast be bid - den? Most Might-y, most Ho - ly,



Pars me - a, Rex... me - us, in pro - pri-o De - us Ip - se de -  
Most Might-y, most... Ho - ly, How great is the glo - ry Thy throne en -

Pars me - a, Rex me - us, in pro - pri-o De - us Ip - se de -  
Most Might-y, most Ho - ly, How great is the glo - ry Thy throne en -

Rex... me - us, in pro - pri-o De - us, in pro - pri-o De - us  
most... Ho - ly, How great is the glo - ry, how great is the glo - ry

in . . . pro - pri - o De - us, in pro - pri-o De - us  
How . . . great is the glo - ry, how great is the glo - ry

*rit. Maestoso.*

*fff*

- co - re, Ip - se de - co - re, pars me - a,  
 - fold - ing, Thy throne en - fold - ing! *rit. fff* Most Might - y,

*rit. fff*

- co - re, Ip - se de - co - re, pars me - a,  
 - fold - ing, Thy throne en - fold - ing! *rit. fff* Most Might - y,

*rit. fff*

Ip - se de - co - re, de - co - re, pars me - a,  
 Thy throne en - fold - ing, en - fold - ing! *rit. fff* Most Might - y,

*rit. fff*

Ip - se de - co - re, de - co - re, pars me - a,  
 Thy throne en - fold - ing, en - fold - ing! *rit. fff* Most Might - y,

*Maestoso.*

*fff*

Rex me - us, in pro - pri - o De - us  
 most Ho - ly, How great is the glo - ry

Rex me - us, in pro - pri - o De - us  
 most Ho - ly, How great is the glo - ry

Rex me - us, in pro - pri - o De - us  
 most Ho - ly, How great is the glo - ry

Rex me - us, in pro - pri - o De - us  
 most Ho - ly, How great is the glo - ry

*8va*

*poco rit.*

Ip - se de - co - re vi - sus a - ma - bi - tur, at - que vi - de - bi - tur,  
 Thy throne en - fold - ing, When shall we see Thy face? And all Thy won - ders trace?

*poco rit.*

Ip - se de - co - re vi - sus a - ma - bi - tur, at - que vi - de - bi - tur,  
 Thy throne en - fold - ing, When shall we see Thy face? And all Thy won - ders trace?

*poco rit.*

Ip - se de - co - re vi - sus a - ma - bi - tur, at - que vi - de - bi - tur,  
 Thy throne en - fold - ing, When shall we see Thy face? And all Thy won - ders trace?

*poco rit.*

Ip - se de - co - re vi - sus a - ma - bi - tur, at - que vi - de - bi - tur,  
 Thy throne en - fold - ing, When shall we see Thy face? And all Thy won - ders trace?

*8va*

*poco rit.*

*Molto largo.*

Auc - tor in o - - - re.  
 Joy - ful be - hold - - - ing.

Auc - tor in o - - - re.  
 Joy - ful be - hold - - - ing.

Auc - tor in o - - - re.  
 Joy - ful be - hold - - - ing.

Auc - tor in o - - - re.  
 Joy - ful be - hold - - - ing.

*Molto largo.*



No. 5.

## ARIA (SOPRANO). — "O BONA PATRIA."

*Andantino con moto.* *cantando.*

PIANO. *pp* *p*

*cres.*

*dim.*

SOPRANO. *p*

O bo - na pa - tri - a,  
O coun - try bright and fair,

Lu - mi - na so - bri - a      Te spe - cu - lan - tur.  
*What are thy beau - ties rare?      What thy rich trea - sure?*

*cres.*  
 Ad tu - a no - mi - na  
*Thy name brings joy - ful tears*

*dim.*  
 So - bri - a lu - mi - na .. Col - la - cri - man - tur :  
*Fall - ing up - on .. our ears, .. Sweet .. be - yond mea - sure.*

*dim.*

Est tu - a men - ti - o Pec - to - ris  
*Thou art the home .. of rest,      Thy men - tion*

*cres.*

unc - ti - o, Cu - ra . . do - lo - - ris,  
to . . . the breast, Gives bliss . . un - spo - - ken,

*cres.*

*pp*

cu - ra . . do - lo - ris, O bo - na  
gives bliss . . un - spo - ken, O coun - try

*f* *pp subito.*

*dolce.*

pa - tri - a, est tu - a men - ti - o, cu - - ra do -  
bright and fair, Thou art the home of rest, Com - - fort un -

*Poco più mosso.*

- lo - ris, do - lo - - - ris, Con - - - ci - pi -  
- bro - ken, un - bro - - - ken, Who learns thy

*Poco più mosso.*

*f risoluto.*

- en - ti - bus                      AE                      the - ra  
 bless - ed ways,                      Shall                      have in

men - ti - bus,                      Ig - - - - - nis a -  
 songs of praise,                      Com - - - - - fort un -

*ff*

- mo - - - - - ris,                      Tu lo - - - - - cus  
 - bro - - - - - ken,                      Thou on - - - - - ly

*mf*

u - - - - - ni-cus,                      Il - le que coe - - - - - li-cus  
 man - - - - - sion bright,                      Full of su - - - - - preme . . . . delight,

Es Pa - ra - di - sus, Pa - ra - di -  
 Thou art pre - par - ing, art pre - par -

- sus.  
 - ing, . . . Non i - bi la - cri - ma, . .  
 There shall all tears be dry, . .

*p*

*cres.* Sed pla - ci - dis - - - si - ma Gau - di - a,  
 There in se - ren - - - est joy All shall be

*ff. d. rit.*

*cres.* *f colla voce.*

ri - sus.  
 shar - ing.

*a tempo.*

*p*

O bo - na pa - tri - a, Ad tu - a  
O coun - try bright and fair, Thy name brings

no - mi-na So - - bri - a lu - mi-na  
joy - ful tears, Fall - - ing up - on . our ears,

Col - - la - cri - man - tur: Est tu - a  
Sweet be - yond mea - sure. Thou art the

*f* *pp*  
men - - tio of Pec - - - to - ris  
home of rest, And of

*cres.*

unc - - - - tio, . . . . Cu - - -  
com - - - - fort, . . . . com - - -

- - - - ra do - lo - - - - ria,  
- - - - fort un - bro - - - - ken,

*p*

*p*

cu - ra do - lo - ris, cu - ra do - lo - ris, do -  
com - fort un - bro - ken, com - fort un - bro - ken, un -

*pp*

lo - - - - ris.  
bro - - - - ken.  
8va

*pp* *rit.*

## No. 6.

## QUARTET AND CHORUS—"TU SINE LITTORE."

*Allegro.*

PIANO. *ff*

*poco a poco dim.*



CHORUS. SOPRANO. *pp*

Tu si - ne  
Thou o - cean

ALTO. *pp*

Tu si - ne  
Thou o - cean

TENOR. *pp*

Tu si - ne  
Thou o - cean

BASS. *pp*

Tu si - ne  
Thou o - cean

Sua...

*pp**pp*

lit - to - re, Tu si - ne tem - po - re, Fons mo - do ri - vus, fons mo - do ri - vus,  
without shore, Where time shall be no more, Dwell - ing most gra - cious, dwell - ing most gra - cious,

lit - to - re, Tu si - ne tem - po - re, Fons mo - do ri - vus, fons mo - do ri - vus,  
without shore, Where time shall be no more, Dwell - ing most gra - cious, dwell - ing most gra - cious,

lit - to - re, Tu si - ne tem - po - re, Fons mo - do ri - vus, fons mo - do ri - vus,  
without shore, Where time shall be no more, Dwell - ing most gra - cious, dwell - ing most gra - cious,

lit - to - re, Tu si - ne tem - po - re, Fons mo - do ri - vus, fons mo - do ri - vus,  
without shore, Where time shall be no more, Dwell - ing most gra - cious, dwell - ing most gra - cious,

Sua...



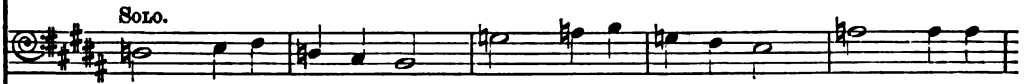
Tu si - ne tem - po - re, Fons mo - do  
Where time shall be no more, Dwell - ing most



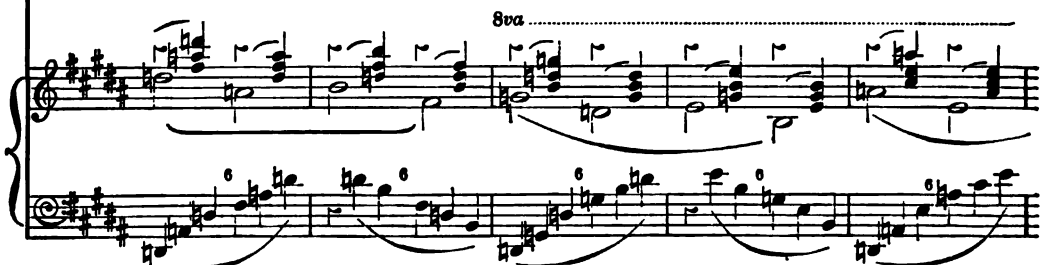
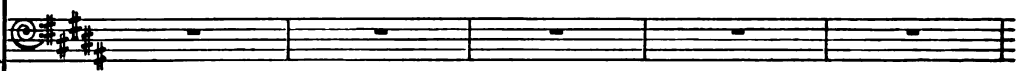
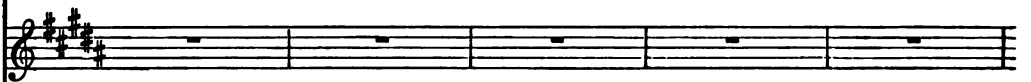
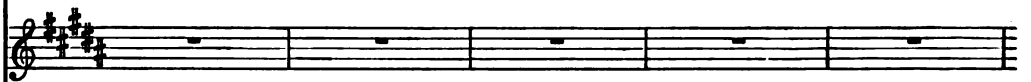
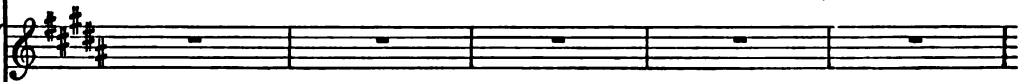
Tu si - ne lit - to - re, Tu si - ne tem - po - re, Fons mo - do  
Thou o - cean with - out shore, Where time shall be no more, Dwell - ing most



Tu si - ne lit - to - re, Tu si - ne tem - po - re, Fons mo - do  
Thou o - cean with - out shore, Where time shall be no more, Dwell - ing most



Tu si - ne lit - to - re, Tu si - ne tem - po - re, Fons mo - do  
Thou o - cean with - out shore, Where time shall be no more, Dwell - ing most



ri - vus. Dul - ce  
gra - cious, Foun - tain

ri - vus. Dul - ce  
gra - cious, Foun - tain

ri - vus. Dul - ce  
gra - cious, Foun - tain

ri - vus. Dul - ce  
gra - cious, Foun - tain

pp  
mo - do ri - vus.  
Dwell - ing gra - cious,

pp  
mo - do ri - vus.  
Dwell - ing gra - cious,

pp  
mo - do ri - vus.  
Dwell - ing gra - cious,

pp  
mo - do ri - vus.  
Dwell - ing gra - cious,

8va

bo - - nis  
of love

bo - - nis  
of love

bo - - nis  
of love

bo - - nis  
of love

*ppp.*  
Dul - - ce  
Foun - - tain,

bo - - nis  
foun - - tain

*ppp.*  
Dul - - ce  
Foun - - tain,

bo - - nis  
foun - - tain

*ppp.*  
Dul - - ce  
Foun - - tain,

bo - - nis  
foun - - tain

*ppp.*  
Dul - - ce  
Foun - - tain,

bo - - nis  
foun - - tain

8161.

[illegible]

. . . . . pis, . . . . . Est . . . . . que  
 . . . . . known, . . . . . Thou . . . . . hast

Est-que ti - bi la - pis  
 Thou hast the e - lect stone,

. . . . . pis, . . . . . Est-que ti - bi la - pis Un - di-que  
 . . . . . known, . . . . . Thou hast the e - lect stone, Liv - ing and

. . . . . pis, . . . . . Est-que ti - bi la - pis . . . . . Un - di-que  
 . . . . . known, . . . . . Thou hast the e - lect stone, Liv - ing and

. . . . . pis, . . . . . Est-que ti - bi la - pis Un - di-que  
 . . . . . known, . . . . . Thou hast the e - lect stone, Liv - ing and

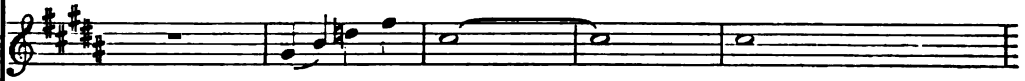
. . . . . pis, . . . . . Est-que ti - bi la - pis Un - di-que  
 . . . . . known, . . . . . Thou hast the e - lect stone, Liv - ing and



ti - bi la - pis Un-di-que vi - - vus.  
the e - lect stone, Living and pre - - cious.



Est-que ti - bi la - pis Un-di-que vi - - vus.  
Thou hast the e - lect stone, Living and pre - - cious.



Un - di-que vi - - - - vus.  
E - lect and pre - - - - cious.



Un - di-que vi - - vus.  
E - lect and pre - - cious.



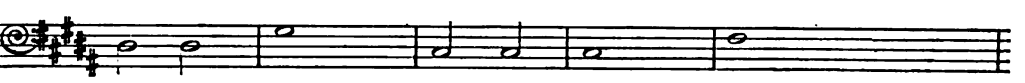
vi - vus, un - - - di-que vi - - vus.  
pre - cious, E - - - lect and pre - - cious.



vi - vus, un - di-que vi - vus, vi - - vus.  
pre - cious, E - lect and pre - cious, pre - - cious.



vi - vus, un - di-que vi - vus, vi - - vus.  
pre - cious, E - lect and pre - cious, pre - - cious.



vi - vus, un - - di - que vi - - vus.  
pre - cious, E - - lect and pre - - cious.



## CHORUS.

Est ti - bi  
Thou hast the

Est ti - bi  
Thou hast the

Est ti - bi lau - re - a,  
Thou hast the lau - rel fair,

*p*

lau - re - a,  
lau - rel fair,

lau - re - a,  
lau - rel fair,

Dos da - tur au - re -  
The heaven - ly Bride . . . shall



Dos da - tur au - - - re - a,  
 The heaven - ly Bride . . . . shall wear,

Dos da - tur au - - - re - a,  
 The heaven - ly Bride . . . . shall wear,

Spon - sa de -  
 Robed in her

a,  
 wear,

*cres.*

*cres.*  
 Spon - sa de - co - ra, spon - - - sa,  
 Robed in her splen - dour, robed . . . . in

*cres.*  
 - co - ra, spon - sa de - co - ra,  
 splen - dour, robed in her splen - dour,

1st SOPRANO. *f*

spon - - sa . . de - co - - - ra.  
splen - - dour, . . in splen - - - dour,

2nd SOPRANO.

spon - - sa . . de - co - - - ra.  
splen - - dour, . . in splen - - - dour,

ALTO.

spon - sa . . de - co - ra, de - co - - - ra.  
Robed in . . her splen - dour, her splen - - - dour,

TENOR.

BASS.

*p* Pri  
First

*p* Pri  
First

*p poco agitato.*

SOLO. SOPRANO.

*p* Pri - ma - que Prin - ci - pis . .  
First shall the Prince confer, . .

- ma - que Prin - ci - pis Os - - cu - la  
shall the Prince confer, All price - less

- ma - que Prin - ci - pis Os - - cu - la  
shall the Prince confer, All price - less

*cres.*

Os - cu - la sus - ci - pis, In - spi - cis o - - - ra ;  
*All* price - less gifts on her, With glan - ces ten - - - der.

CHORUS. SOPRANO. *cres.*

In - spi - cis o - - -  
 With glan - ces ten - - -

*Alto.* *p* *cres.*

In - spi - cis o - ra,  
 With glan - ces ten - der,

*p* *cres.*

sus - ci - pis, In - spi - cis o - ra,  
 gifts on her, With glan - ces ten - der,

*p* *cres.*

sus - ci - pis, In - spi - cis o - - -  
 gifts on her, With glan - ces ten - - -

*cres.*

- ra, in - spi - cis o - - - ra ;  
 - der, with glan - ces ten - - - der.

in - spi - cis, in - spi - cis o - - - ra ;  
 with glan - ces, with glan - ces ten - - - der.

in - spi - cis, in - spi - cis o - - - ra ;  
 with glan - ces, with glan - ces ten - - - der.

*f*

- ra, in - spi - cis o - - - ra ;  
 - der, with glan - ces ten - - - der.

*f* *ff* *sfz*

*3* *sfz* *3*

Can - di - da li - li - a, Vi - va mo - ni - li - a, Sunt ti - bi,  
 There are the lil - ies white, In gar - lands pure and bright, Her brow a -

Can - di - da li - li - a, Sunt ti - bi,  
 There are the lil - ies white, Her brow a -

Can - di - da li - li - a, Sunt ti - bi,  
 There are the lil - ies white, Her brow a -

Can - di - da li - li - a, Vi - va mo - ni - li - a, Sunt ti - bi,  
 There are the lil - ies white, In gar - lands pure and bright, Her brow a -

8va.....

spon - sa, sunt ti - bi, spon - sa.  
dorn - ing, her brow a - dorn - ing,

spon - sa, sunt ti - bi, spon - sa.  
dorn - ing, her brow a - dorn - ing,

spon - sa, sunt ti - bi, spon - sa. *mf* Ag - nus ad -  
dorn - ing, her brow a - dorn - ing, The Lamb her ..

*mf* Ag - nus ad - est ti - bi, Spon - sus ad - est ti - bi,  
The Lamb her Spouse shall be, His light shines glo - rious - ly,

Ag - nus ad - est ti - bi, . . Spon - sus ad - est ti - bi, Lux spe - ci -  
The Lamb her . . Spouse shall be, . . His light shines glo - rious - ly, Fair - er than

. . est ti - bi, Spon - sus ad - est ti - bi, Lux . . spe - ci -  
. . Spouse shall be, His light shines glo - rious - ly, Fair - er than

*mf* Lux . . spe - ci - o . .  
Fair . . er than morn . .

*cres.*

Lux... spe - ci - o - sa. To - ta ne - go - ti - a,  
 Fair - er than morn - ing. There saints find full em - ploy,

*cres.*

- o - - - - sa... To - ta ne - go - ti - a,  
 morn - - - - ing... There saints find full em - ploy,

*cres.*

- o - - - - sa... To - ta ne - go - ti - a,  
 morn - - - - ing... There saints find full em - ploy,

*cres.*

- - sa, spe - ci - o - sa. To - ta ne - go - ti - a,  
 - - ing, than the morn - ing. There saints find full em - ploy,

*mf cres.*

*f cres.*

Can - ti - ca dul - ci - a, can - ti - ca dul - ci - a  
 Songs of tri - umph - ant joy, songs of tri - umph - ant joy

*cres.*

Can - ti - ca dul - ci - a, can - ti - ca dul - ci - a  
 Songs of tri - umph - ant joy, songs of tri - umph - ant joy

*f cres.*

Can - ti - ca dul - ci - a, can - ti - ca dul - ci - a  
 Songs of tri - umph - ant joy, songs of tri - umph - ant joy

*f cres.*

Can - ti - ca dul - ci - a, can - ti - ca dul - ci - a  
 Songs of tri - umph - ant joy, songs of tri - umph - ant joy

*f cres.*

*ff*

Dul - ce to - na - - - - - re. . . Tam ma - la  
 Ev - er up - rais - - - - - ing, . . They who were

*ff*

Dul - ce to - na - - - - - re. Tam ma - la  
 Ev - er up - rais - - - - - ing, They who were

*ff*

Dul - ce to - na - - - - - re. Tam ma - la  
 Ev - er up - rais - - - - - ing, They who were

*ff*

Dul - ce to - na - - - - - re. Tam ma - la  
 Ev - er up - rais - - - - - ing, They who were

*ff*

*Sua*

de - bi - ta, Quam bo - na prae - bi - ta, tam de - bi - ta, quam  
 most be - loved, They who were tried and proved, were most be - loved, were

de - bi - ta, Quam bo - na prae - bi - ta, tam de - bi - ta, quam  
 most be - loved, They who were tried and proved, were most be - loved, were

de - bi - ta, Quam bo - na prae - bi - ta, tam de - bi - ta, quam  
 most be - loved, They who were tried and proved, were most be - loved, were

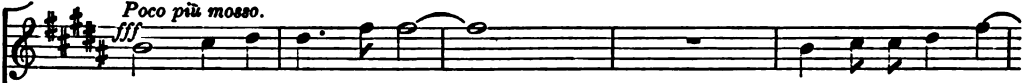
de - bi - ta, Quam bo - na prae - bi - ta, tam de - bi - ta, quam  
 most be - loved, They who were tried and proved, were most be - loved, were

prae - bi - ta, *tried and proved,* Con - ju - bi - la  
 prae - bi - ta, *tried and proved,* Con - ju - bi - la  
 prae - bi - ta, *tried and proved,* Con - ju - bi - la  
 prae - bi - ta, *tried and proved,* Con - ju - bi - la  
 To - geth - er prais *fff*

re, con - ju - bi - la  
 ing, to - geth - er prais  
 re, con - ju - bi - la  
 ing, to - geth - er prais  
 re, con - ju - bi - la re, con - ju - bi - la  
 ing, to - geth - er prais ing, to - geth - er prais



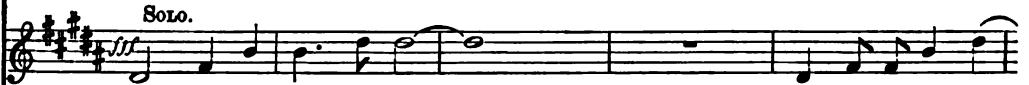
*Solo.*  
*Poco più mosso.*



To - ta ne - go - ti - a, . .  
There saints find full em - ploy, . .

con - ju - bi - la - re, . .  
To - geth - er prais - ing,

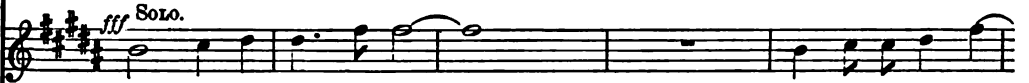
*Solo.*



To - ta ne - go - ti - a, . .  
There saints find full em - ploy, . .

con - ju - bi - la - re, . .  
To - geth - er prais - ing,

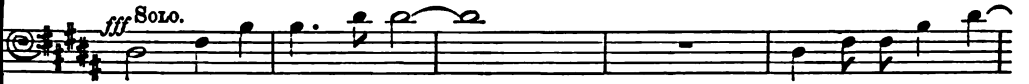
*Solo.*



To - ta ne - go - ti - a, . .  
There saints find full em - ploy, . .

con - ju - bi - la - re, . .  
To - geth - er prais - ing,

*Solo.*



To - ta ne - go - ti - a, . .  
There saints find full em - ploy, . .

con - ju - bi - la - re, . .  
To - geth - er prais - ing,

*Poco più mosso.*



- - re, to - ta ne - go - ti - a,  
- - ing, There saints find full em - ploy,



- - re, to - ta ne - go - ti - a,  
- - ing, There saints find full em - ploy,

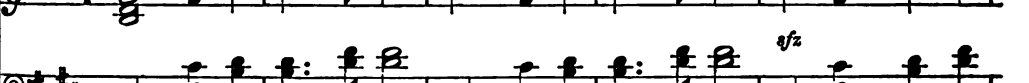
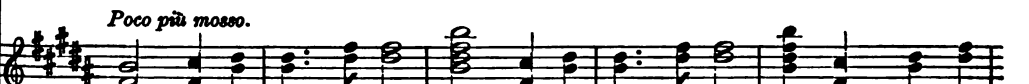


- - re, to - ta ne - go - ti - a,  
- - ing, There saints find full em - ploy,



- - re, to - ta ne - go - ti - a,  
- - ing, There saints find full em - ploy,

*Poco più mosso.*



con - ju - bi - la - re.  
to - geth - er prais - ing.

con - ju - bi - la - re.  
to - geth - er prais - ing.

con - ju - bi - la - re.  
to - geth - er prais - ing.

con - ju - bi - la - re.  
to - geth - er prais - ing.

con - ju - bi - la - re,      con - ju - bi - la - re.  
To - geth - er prais - ing,      to - geth - er prais - ing.

con - ju - bi - la - re,      con - ju - bi - la - re.  
To - geth - er prais - ing,      to - geth - er prais - ing.

con - ju - bi - la - re,      con - ju - bi - la - re.  
To - geth - er prais - ing,      to - geth - er prais - ing.

*sfz*      *sfz*      *sfz*

END OF THE FIRST PART.

## PART II.

No. 7.

SOLO (TENOR).—"URBS SYON AUREA."

PIANO. *pp* *poco cres.*

*dim.* *p*

Urbs Sy-on  
Gold en Je-

au-re-a, Pa-tri-a lac-te-a, Ci-ve de-co-ra,  
ru-sa-lem, Bride with her di-a-dem, Ra-diant and glo-rious,

*poco cres.*

ci-ve de-co-ra, Om-ne cor ob-ru-is, Om-ni-bus  
ra-diant and glo-rious, Tem-ple of light thou art, O'er . . mind, and

*f*

ob-stru-is Et cor et or-a, cor et or  
soul, and heart, Thou art vic-tor-i-ous, art vic-tor . . .

*f*

- ra,  
 - ious.

Nes - ci - o,  
 Who can tell?

*mf*

*p*

nes - ci - o . . . Quae ju - bi - la - ti - o, Lux . . .  
 who can tell? . . . What no - ble an - thems swell, Through . . .

ti - bi qua - lis, lux  
thy bright por - tal? through

dim.

dim.

ti - bi qua - lis.  
thy bright por - tal?

Quam so - ci - a - - li - a Gau - di - a,  
 What dear de - lights are thine, Glo - ri - ous,

glo - - ri - a Quam spe - - ci -  
 most di - vine, What light im -

*f poco animato.*  
 - a - - lis. . . . Lau - de stu - dens . .  
 - mor - - tal. . . . Long - ing thy praise . .

*poco animato.*  
*mf* *af*

e - - a Tol - le - re, mens me - - a  
 to sing, Wor - thi - ly of - - fer - ing,

Vic - ta fa - tis - - cit:  
Love o - ver - flow - - ing:

O . . . . bo - na  
Glo - - ry most

glo - - ri - a, Vin - cor, vin - cor; in  
bright and good, Feed me, feed me with

om - ni - a Laus tu - a vi - - - - cit, in  
heaven - ly food, New life be - stow - - - - ing, With

om - ni - a, laus tu - a vi - cit,  
heaven - ly food, New life be - stow - ing,

in om - ni - a, in om -  
With heaven - ly food, with heaven -

*cres.*

ni - a, laus tu - a vi -  
ly food, New life be - stow -

*ad lib.*

cit - ing.

**No. 8.**

**DOUBLE CHORUS.—“STANT SYON ATRIA.”**

***Allegro molto.***

PIANO.

**creg.**

**1st Choir. SOPRANO.**

Stant Sy - on a - tri - a, con - ju - bi - lan - ti - a, mar - ty - re  
There stand those halls on high, There sound the songs of joy, In no - blest  
ALTO.

**ALTO.**

Stant    Sy    -    on    a    -    tri - a,    con - ju    -    bi    -    lan - ti - a,    mar - ty - re  
There    stand    those    halls    on high,    There    sound    the    songs    of joy,    In    no - blest

**TENOR**

Stant    Sy    -    on    a    -    tri - a,    con -    ju    -    bi    -    lan - ti - a,    mar - ty - re  
There    stand    those    halls    on high,    There    sound    the    songs    of joy,    In no - blest

**BASS.**

Stant    Sy    -    on    a    -    tri - a,    con - ju    bi    -    lan - ti - a,    mar - ty - re  
There    stand    those    halls    on high,    There    sound    the    songs    of joy,    In    no-blest

**2nd Choir. SOPRANO.**

Stant Sy - on  
*There stand those*

**ALTO.**

Stant Sy - on  
*There stand those*

**TENOR.**

Stant Sy - on  
*There stand those*

**BASS.**

Stant Sy - on  
*There stand those*



ple-na, mar - ty - re ple-na, con - ju - bi - lan - ti - a,  
mea-sure, in no-blest mea-sure, There . . . sound the songs of joy,

ple-na, mar - ty - re ple-na, con ju - bi - lan - ti - a,  
mea-sure, in no-blest mea-sure, There sound the songs of joy,

ple-na, mar - ty - re ple-na, con - ju - bi - lan - ti - a,  
mea-sure, in no-blest mea-sure, There . . sound the songs of joy,

ple-na, mar - ty - re ple-na, con - ju - bi - lan - ti - a,  
mea-sure, in no-blest mea-sure, There sound the songs of joy,

a - tri-a, con - ju - bi - lan - ti-a, mar - ty - re ple-na, mar - ty - re ple-na,  
halls on high, There sound the songs of joy, In no-blest mea-sure, in no-blest mea-sure,

a - tri-a, con - ju - bi - lan - ti-a, mar - ty - re ple-na, mar - ty - re ple-na,  
halls on high, There sound the songs of joy, In no-blest mea-sure, in no-blest mea-sure,

a - tri-a, con - ju - bi - lan - ti-a, mar - ty - re ple-na, mar - ty - re ple-na,  
halls on high, There sound the songs of joy, In no-blest mea-sure, in no-blest mea-sure,

a - tri-a, con - ju - bi - lan - ti-a, mar - ty - re ple - na, mar - ty - re ple-na,  
halls on high, There sound the songs of joy, In no-blest mea - sure, in no-blest mea-sure,

*f*

Ci - - - ve mi - can - ti - a, . .      prin - - ci - pe stan - ti - a, . .  
 There . . are the mar - tyrs bright,      Hea - - ven's o'er - flow - ing light,

Ci - ve mi - can - ti - a, . .      prin - ci - pe stan - ti - a, . .  
 There are the mar - tyrs bright,      In heav'n's o'er - flow - ing light,

Ci - ve mi - can - ti - a, . .      prin - ci - pe stan - ti - a, . .  
 There are the mar - tyrs bright,      In heav'n's o'er - flow - ing light,

*f*

Ci - ve mi - can - ti - a, . .      prin - ci - pe stan - ti - a, . .  
 There are the mar - tyrs bright,      In heav'n's o'er - flow - ing light

*f*

Ci - - - ve mi - can - ti - a, . .      prin - - ci - pe  
 There . . are the mar - tyrs bright,      Hea - - ven's o'er -

Ci - - - ve mi - can - ti - a, . .      prin - - ci - pe  
 There . . are the mar - tyrs bright,      Hea - - ven's o'er -

*f*

Ci - - - ve mi - can - ti - a, . .      prin - ci - pe  
 There . . are the mar - tyrs bright,      Hea - - ven's o'er -

Ci - ve mi - can - ti - a, . .      prin - ci - pe  
 There are the mar - tyrs bright,      In heav'n's o'er -

*f*

lu - ce se - re - - - - -  
*The Lord's own tree* - - - - -

lu - ce se - re - - na, lu - ce se -  
*The Lord's own tree* - - sure, *the Lord's own*

stan - ti - a, lu - ce se - re - - - - - na,  
*flow - ing light,* *The Lord's own tree* - - - - - sure,

stan - ti - a, lu - ce se - re - na,  
*flow - ing light,* *The Lord's own tree* - sure,

stan - ti - a,  
*flow - ing light,*

stan - ti - a,  
*flow - ing light,*

*p*

*dim.*

na, lu - ce se - re - na;  
 sure, the Lord's own trea - sure,

*dim.*

re - na, lu - ce se - re - na, se - re - na;  
 trea - sure, the Lord's own trea - sure, His trea - sure,

*p*

Est i -  
 In pas -

*p*

Est i -  
 In pas -

*dim.*

lu - ce se - re - na, se - re - na;  
 the Lord's own trea - sure, His trea - sure,

*dim.*

lu - ce se - re - na, lu - ce se - re - na;  
 the Lord's own trea - sure, the Lord's own trea - sure,

*p*

Est i -  
 In pas -

*p*

Est i -  
 In pas -

*dim.*

*p*

Est i - - - - bi  
In pas - - - - tures

Est i - - - - bi  
In pas - - - - tures

- - bi pas - cu - a,  
- - tures fresh and green,

- - bi pas - cu - a,  
- - tures fresh and green,

Est i - - - - bi  
In pas - - - - tures

Est i - - - - bi  
In pas - - - - tures

- - bi pas - cu - a,  
- - tures fresh and green,

- - bi pas - cu - a,  
- - tures fresh and green,

pas - cu - a,  
fresh and green,

pas - cu - a,  
fresh and green,

mi - ti - bus af - flu -  
The white - robed saints are

mi - ti - bus af - flu -  
The white - robed saints are

pas - cu - a,  
fresh and green,

pas - cu - a,  
fresh and green,

mi - ti - bus af - flu -  
The white - robed saints are

mi - ti - bus af - flu -  
The white - robed saints are

mi - ti - - - bus af - - flu - a,  
*The white - - - robed saints are seen,*

mi - ti - - - bus af - - flu - a,  
*The white - - - robed saints are seen,*

- a, *cres.* prae - sti - -  
*seen, For ev - -*

- a, *cres.* prae - sti - -  
*seen, For ev - -*

mi - ti - - - bus af - - flu - a,  
*The white - - - robed saints are seen,*

mi - ti - - - bus af - - flu - a,  
*The white - - - robed saints are seen,*

- a, *cres.* prae - sti - -  
*seen, For ev - -*

- a, *cres.* prae - sti - -  
*seen, For ev - -*

*cres.*

*cres.*

prae - sti - ta                      sanc - - - tis,  
For ev - er                      rest - - - ing,

*cres.*

prae - sti - ta                      sanc - - - tis,  
For ev - er                      rest - - - ing,

*mf.*

- ta                      sanc - - - tis,                      prae - sti - -  
- er                      rest - - - ing,                      for ev - -

*mf.*

- ta                      sanc - - - tis,                      prae - - -  
- er                      rest - - - ing,                      for . . .

*cres.*

prae - sti - ta                      sanc - - - tis,  
For ev - er                      rest - - - ing,

*cres.*

prae - sti - ta                      sanc - - - tis,  
For ev - er                      rest - - - ing,

*mf.*

- ta                      sanc - - - tis,                      prae - sti - -  
- er                      rest - - - ing,                      for ev - -

*mf.*

- ta                      sanc - - - tis,                      prae - - -  
- er                      rest - - - ing,                      for . . .

*cres. sempre.*



sanc - tis.  
rest - ing.

prae - sti - ta sanc - tis.  
for ev - er rest - ing.

ta, . . . prae - sti - ta sanc - tis,  
er, . . . for . . . ev - er rest - ing.

sti - ta, prae - sti - ta sanc - tis.  
ev - er, for ev - er rest - ing.

prae - sti - ta sanc - tis.  
for . . . ev - er rest - ing.

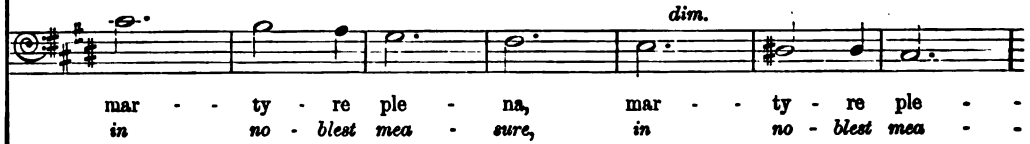
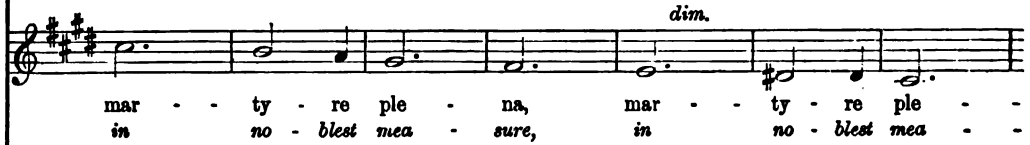
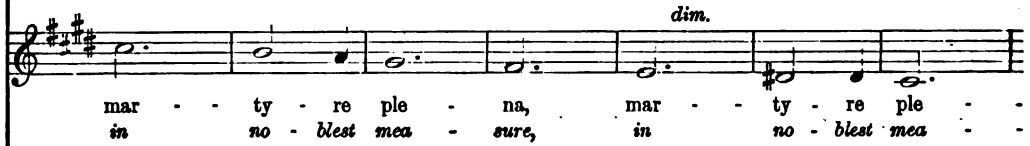
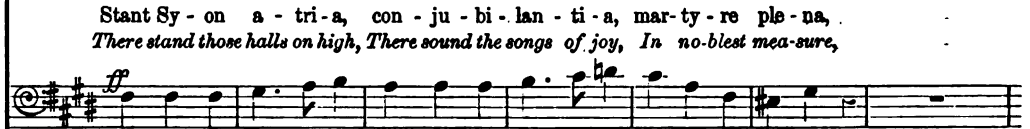
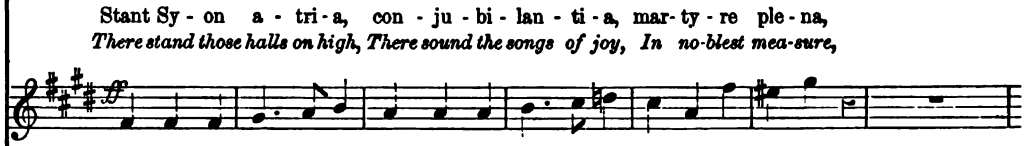
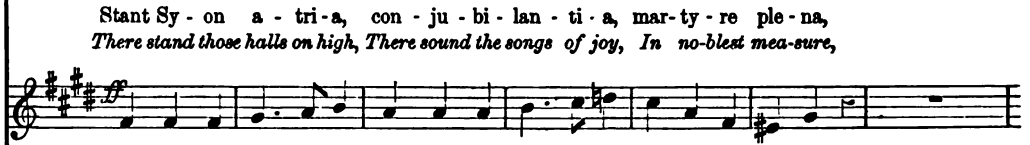
prae - sti - ta, prae - sti - ta sanc - tis.  
for ev - er, for ev - er rest - ing.

ta, . . . prae - sti - ta sanc - tis.  
er, . . . for . . . ev - er rest - ing.

sti - ta, prae - sti - ta sanc - tis.  
ev - er, for . . . ev - er rest - ing.

8161.

## 1st &amp; 2nd Choirs.



na. Est i - bi pas - cu - a, mi - -  
 sure, In pas - tures fresh and green, The

na. Est i - bi pas - cu - a, mi - -  
 sure, In pas - tures fresh and green, The

na. Est i - bi pas - cu - a,  
 sure, In pas - tures fresh and green,

na. Est i - bi pas - cu - a,  
 sure, In pas - tures fresh and green,

ti - bus af - flu - a, prae - - sti - ta sanc - - tis,  
 white - robed saints are seen, For . . ev - er rest - - ing,

ti - bus af - flu - a, prae - - sti - ta sanc - - tis,  
 white - robed saints are seen, For . . ev - er rest - - ing,

mi - ti - bus af - flu - a, prae - - sti - ta sanc - - tis,  
 The white-robed saints are seen, For . . ev - er rest - - ing,

mi - ti - bus af - flu - a, prae - - sti - ta sanc - - tis,  
 The white-robed saints are seen, For . . ev - er rest - - ing,

**f 1st Choir.****2nd Choir.**

*cres.*

a - tri - a,                      con - ju - bi - lan - ti - a,  
halls on high,                      There sound the songs of joy,

*cres.*

a - tri - a,                      con - ju - bi - lan - ti - a,  
halls on high,                      There sound the songs of joy,

*cres.*

a - tri - a,                      con - ju - bi - lan - ti - a,  
halls on high,                      There sound the songs of joy,

*cres.*

a - tri - a,                      con - ju - bi - lan - ti - a,  
halls on high,                      There sound the songs of joy,

*cres.*

con - ju - bi - lan - ti - a,                      stant Sy - on a - tri - a,  
There sound the songs of joy,                      There stand those halls on high,

*cres.*

con - ju - bi - lan - ti - a,                      stant Sy - on a - tri - a,  
There sound the songs of joy,                      There stand those halls on high,

*cres.*

con - ju - bi - lan - ti - a,                      stant Sy - on a - tri - a,  
There sound the songs of joy,                      There stand those halls on high,

*cres.*

con - ju - bi - lan - ti - a,                      stant Sy - on a - tri - a,  
There sound the songs of joy,                      There stand those halls on high,

con - ju - bi - lan - ti - a, stant, mar - ty - re ple - na.  
there sound the songs of joy, there, In no - blest mea - sure.

con - ju - bi - lan - ti - a, stant, mar - ty - re ple - na.  
there sound the songs of joy, there, In no - blest mea - sure.

con - ju - bi - lan - ti - a, stant, mar - ty - re ple - na.  
there sound the songs of joy, there, In no - blest mea - sure.

con - ju - bi - lan - ti - a, stant, mar - ty - re ple - na.  
there sound the songs of joy, there, In no - blest mea - sure.

stant, mar - ty - re ple - na.  
there, In no - blest mea - sure.

stant, mar - ty - re ple - na.  
there, In no - blest mea - sure.

stant, mar - ty - re ple - na.  
there, In no - blest mea - sure.

stant, mar - ty - re ple - na.  
there, In no - blest mea - sure.

## 1st &amp; 2nd Choirs.

*Maestoso.*

Re - gis i - bi thro - nus,  
The King's throne is near . . them,

Stant Sy - on a - tri - a, con - ju - bi - lan - ti - a, mar - ty - re ple - na,  
There stands those halls on high, There sound the songs of joy, In no - blest mea - sure,

Stant Sy - on a - tri - a, con - ju - bi - lan - ti - a, mar - ty - re ple - na,  
There stand those halls on high, There sound the songs of joy, In no - blest mea - sure,

Re - gis i - bi thro - nus,  
King - ly throne is near . . . . . them,

*Maestoso.*

ag - mi - nis et so - nus,  
Joy - ful shouts we hear . . them,

stant Sy - on a - tri - a, con - ju - bi - lan - ti - a, mar - ty - re ple - na,  
There stand those halls on high, There sound the songs of joy, In no - blest mea - sure,

stant Sy - on a - tri - a, con - ju - bi - lan - ti - a, mar - ty - re ple - na,  
There stand those halls on high, There sound the songs of joy, In no - blest mea - sure,

ag - mi - nis et so - nus,  
Joy - ful shouts we hear . . . . . them,

ag - mi - nis et so - nus est e - pu - .  
 joy - ful shouts we hear them, Of ma - ny

stant . . . . . Sy - on a - tr. a Sy-on a - tri-a, Sy-on  
 There . . . . . stand . . . those halls on high, stand those halls on high, stand those

stant . . . . . Sy - on a . . . . .  
 There . . . . . stand . . . those halls . . . . .

ag - mi - nis et so - nus . . est . . e - pu - .  
 joy - ful shouts we hear them, . . Of . . ma - ny

lan - . . . . . tis, Re - gis i - bi  
 feast . . . . . ing, The King's throne is

a - tri-a, Sy - on a - tri-a, stant Sy - on a - tri-a, con - ju - bi -  
 halls on high, stand those halls on high, there stand those halls on high, There sound the

. . . . . tri a, stant Sy - on a - tri-a, con - ju - bi -  
 , . . . . on high, there stand those halls on high, There sound the

lan - . . . . . tis, Re - . . . . . gis i - bi  
 feast . . . . . ing, The . . . . . King's throne is



thro - nus, ag - mi - nis. et  
near . . . them, Joy . . . . . ful shouts we

- lan - ti - a, mar - ty - re ple - na, Stant Sy - on a - tri - a con - ju - bi -  
songs of joy, In no - blest mea - sure, There stand those halls on high There sound the

- lan - ti - a, mar - ty - re ple - na, . . con - ju - bi -  
songs of joy, In . . no - blest mea - sure, . . There sound the

thro . . . . . nus, . . ag . . . . . mi - nis et  
near . . . . . them, . . Joy . . . . . ful shouts we

so - nus est e - pu - lan - tis, est e - pu - lan - tis, est . .  
hear . . . them, Of ma - ny feast - ing, of ma - ny feast - ing, of . .

- lan - ti - a, so - nus, . . est e - pu - lan - tis, est . .  
songs of joy, hear shouts, . . Of ma - ny feast - ing, of . .

- lan - ti - a, so - nus, est . . e - pu - lan - tis, est . . e - pu - lan - tis, est . .  
songs of joy, hear shouts, Of . . ma - ny feast - ing, of . . ma - ny feast - ing, of . .

so . . . . . nus est e - pu - lan - tis, est . .  
hear, . . . . . shouts, Of ma - ny feast - ing, of . .

Faster.

e. pu lan tis.  
ma ny feast ing.

e. pu lan tis.  
ma ny feast ing.

e. pu lan tis.  
ma ny feast ing.

e. pu lan tis.  
ma ny feast ing.

*faster.*

## 1st Choir.

Re The gis king est ly throne is

Re The gis king est ly throne is

Re The gis king est ly throne is

Re The gis king est ly throne is

## 2nd Choir.

Re The gis king est ly throne is

Re The gis king est ly throne is

Re The gis king est ly throne is

Re The gis king est ly throne is

Re The gis king est ly throne is

thro - nus, near them, ag - mi - nis et Joy - ful shouts we

thro - nus, near them, ag - mi - nis et Joy - ful shouts we

thro - nus, near them, ag - mi - nis et Joy - ful shouts we

thro - nus, near them, ag - mi - nis et Joy - ful shouts we

thro - nus, near them, ag - mi - nis et Joy - ful shouts we

thro - nus, near them, ag - mi - nis et Joy - ful shouts we

thro - nus, near them, ag - mi - nis et Joy - ful shouts we

thro - nus, near them, ag - mi - nis et Joy - ful shouts we

*f*

so - nus, hear them, ag - mi - nis et joy - ful shouts we

so - nus, hear them, ag - mi - nis et joy - ful shouts we

so - nus, hear them, ag - mi - nis et joy - ful shouts we

so - nus, hear them, ag - mi - nis et joy - ful shouts we

so - nus, hear them, ag - mi - nis et joy - ful shouts we

so - nus, hear them, ag - mi - nis et joy - ful shouts we

so - nus, hear them, ag - mi - nis et joy - ful shouts we

so - nus, hear them, ag - mi - nis et joy - ful shouts we

*p* *f*

so - nus, et so - nus,  
hear . . . them, we hear them,

so - nus, et so - nus,  
hear . . . them, we hear them,

so - nus, et so - nus,  
hear . . . them, we hear them,

so - nus, et so - nus, . . . et  
hear . . . them, we hear them, . . . et we

so - nus, et so - nus,  
hear . . . them, we hear them,

so - nus, et so - nus,  
hear . . . them, we hear them,

so - nus, et so - nus,  
hear . . . them, we hear them,

so - nus, et so - nus, . . . et  
hear . . . them, we hear them, . . . et we

*f*

*fz*

et so - nus, et so - nus, . .  
we hear them, we hear them, . .

cres.

et so - nus, et so - nus, . .  
we hear them, we hear them, . .

cres.

et so - nus, et so - nus, . .  
we hear them, we hear them, . .

cres.

so - nus, . . et so - nus, est e - pu - lan -  
hear them, . . we hear them, Of ma - ny feast -

cres.

et so - nus, et so - nus, . .  
we hear them, we hear them, . .

cres.

et so - nus, et so - nus, . .  
we hear them, we hear them, . .

cres.

et so - nus, et so - nus, . .  
we hear them, we hear them, . .

cres.

so - nus, . . et so - nus, est e - pu - lan -  
hear them, . . we hear them, Of ma - ny feast -

cres.

et so - nus, . . et so - - - nus . . est  
we hear them, . . we hear . . . them, . . Of

et so - nus, so - - - nus est . . . e -  
we hear them, hear . . . them, Of . . . ma -

et so - nus, so - nus est . . e - pu - lan -  
we hear them, hear them, Of . . ma - ny feast

- tis, est e - pu - lan - tis, so - nus est  
- ing, Of ma - ny feast - ing, Joy - ful shouts,

et so - nus, et so - - - nus, et so - -  
we hear them, we hear . . . them, we hear . .

et so - nus, so - - - nus, . . so - - - nus  
we hear them, hear . . . them, . . hear . . . shouts

et so - nus, so - nus, . . so - nus, . . so -  
we hear them, hear them, . . hear . . them, . . hear

- - tis, est e - pu - lan - tis, so - nus est  
- - ing, of ma - ny feast - ing, hear shouts Of

e - - - pu - lan - tis. Stant Sy - on a - tri - a con - - ju - bi -  
 ma - - - ny feast - ing. There stand those halls on high, There sound the

- - - pu - lan - - - tis. Stant Sy - on a - tri - a, con - ju - bi -  
 - - - ny feast - - - ing. There stand those halls on high, There sound the

- tis, e - pu - lan - tis. Stant Sy - on  
 - ing, ma - ny feast - ing. There stand those

e - pu - lan - - - tis.  
 ma - ny feast - - - ing.

- - - nus est e - pu - lan - tis. Stant Sy - on a - tri - a, con - ju - bi -  
 . . . shouts of ma - ny feast - ing. There stand those halls on high, There sound the

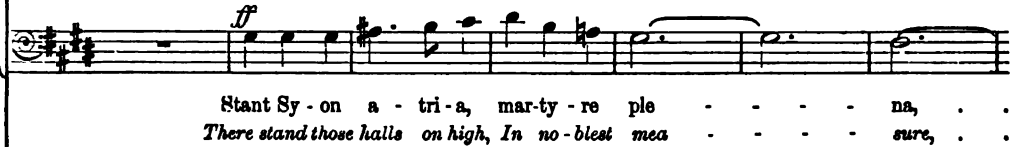
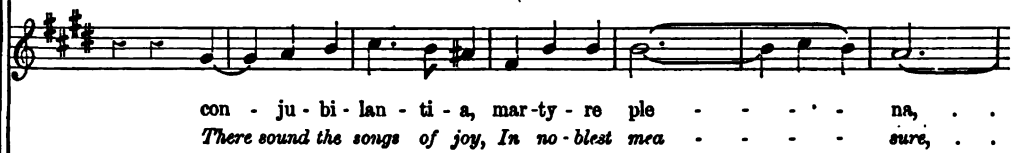
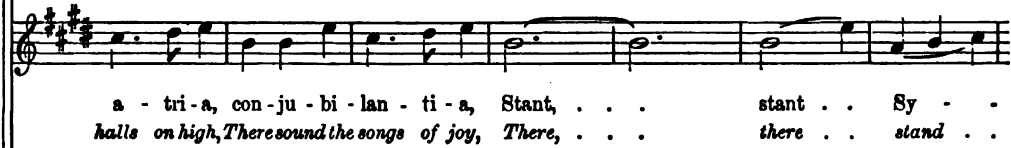
est . . . . e - pu - lan - tis. Stant Sy - on a - tri - a,  
 Of . . . . ma - ny feast - ing. There stand those halls on high,

- nus . . est e - pu - lan - tis.  
 shouts Of ma - ny feast - ing.

e - pu - lan - - - tis.  
 ma - ny feast - - - ing.

sempre *ff*





ty - re ple - - - na, mar - - ty -  
 no - blest mea - - - sure, in . . no -

- - ty - re ple - - na, mar - - ty - re, mar - - ty -  
 . . no - blest mea - - - sure, in . . no - blest, in . . no -

- on a - tri - a, con - - ju - bi - lan - ti - a, mar - ty - re ple -  
 those halls . . on high. There sound the songs of joy, In no - blest mea -

- - ti - a, mar - - ty - re ple - - na, mar - - ty -  
 . . of joy, In . . no - blest mea - - sure, in . . no -

. . . ty - re ple - - - na, mar -  
 . . . no - blest mea - - - sure, in

. . . mar - - - ty - re ple - na, mar -  
 . . . in . . . no - blest mea - sure, in

con - - ju - - bi - lan - ti - a, mar - ty - re ple - na, mar -  
 There sound . . . the songs of joy, In no - blest mea - sure, in

. . . mar - - - ty - - re ple - na, mar  
 . . . in . . . no - - blest mea - sure, in

re ple - na. Re - gis i - bi  
blest mea - sure. King - ly throne is

re ple - na. Re - gis i - bi  
blest mea - sure. King - ly throne is

na, ple - na. Re - gis i - bi  
sure, mea - sure. King - ly throne is

re ple - na. Re - gis i - bi  
blest mea - sure. King - ly throne is

ty - re ple - na. Re - gis i - bi  
no-blest mea - sure. King - ly throne is

ty - re ple - na. Re - gis i - bi  
no-blest mea - sure. King - ly throne is

ty - re ple - na. Re - gis i - bi  
no-blest mea - sure. King - ly throne is

ty - re ple - na. Re - gis i - bi  
no-blest mea - sure. King - ly throne is

## 1st &amp; 2nd Choirs.

thro - nus, . . ag - - mi-nis et so - nus . . est e - pu -  
near them, . . Joy - - ful shouts, we hear . . them, . . Of many

thro - nus, . . ag - - mi-nis et so - nus . . est e - pu -  
near them, . . Joy - - ful shouts, we hear . . them, . . Of many

thro - nus, . . ag - - mi-nis et so - nus . . est e - pu -  
near them, . . Joy - - ful shouts, we hear . . them, . . Of many

thro - nus, . . ag - - mi-nis et so - nus . . est e - pu -  
near them, . . Joy - - ful shouts, we hear . . them, . . Of many

- lan - tis, . . . . est e - pu - lan - tis, . . . . et  
feast - ing, . . . . of ma - ny feast - ing, . . . . we

- lan - tis, . . . . est e - pu - lan - tis, . . . . et  
feast - ing, . . . . of ma - ny feast - ing, . . . . we

- lan - tis, . . . . est e - pu - lan - tis, . . . . et  
feast - ing, . . . . of ma - ny feast - ing, . . . . we

- lan - tis, . . . . est e - pu - lan - tis, . . . . et  
feast - ing, . . . . of ma - ny feast - ing, . . . . we

so - nus e - pu - lan tis.  
hear the sound of feast ing.

so - nus e - pu - lan tis.  
hear the sound of feast ing.

so - nus e - pu - lan tis.  
hear the sound of feast ing.

so - nus e - pu - lan tis.  
hear the sound of feast ing.

8va.....

## No. 9.

## SOLO (Alto).—"GENS DUCE SPLENDIDA."

PIANO. *marcato.*

The piano introduction is in 3/4 time, marked *marcato*. It features a right hand with rapid triplet chords and a left hand with a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat).

The first system of the piano accompaniment continues the triplet chords in the right hand and the eighth-note accompaniment in the left hand. It includes a *ff* (fortissimo) dynamic marking.

The second system of the piano accompaniment continues the triplet chords in the right hand and the eighth-note accompaniment in the left hand. It includes *mf* (mezzo-forte) and *p* (piano) dynamic markings.

The third system of the piano accompaniment continues the triplet chords in the right hand and the eighth-note accompaniment in the left hand. It includes a *p* (piano) dynamic marking.

Gens du - ce splen - di - da, . .  
Peo - ple vic - to - ri - ous, . .

The vocal solo begins with the lyrics "Gens du - ce splen - di - da, . . Peo - ple vic - to - ri - ous, . .". The piano accompaniment continues with a steady eighth-note accompaniment in the left hand and chords in the right hand. It includes a *f* (forte) dynamic marking.

con - ci - o can-di-da, . . . ves - ti - bus  
In rai-ment glo-ri-ous . . . They stand for

al - bis, . . . ves - ti - bus al - bis, . . . Sunt ai - ne  
ev - er, . . . they stand for ev - er, . . . God wipes a -

fle - ti - bus in Sy - on ae - di - bus, in Sy - on . . .  
- way their tears, Giv - ing, through end - less years, giv - ing, through

ae - di - bus, ae - di - bus al - mis;  
end - less years, Peace . . . like a riv - er.

*Allegro.*

Sunt si - ne cri - mi - ne, sunt si - ne tur - bi - ne, sunt si - ne  
 Earth's tur-moils end - ed are, Strife and re - proach, and war, No more an -

*Allegro.*

*p* *molto legato.*

li - to In Sy - on ae - di - bus  
 - noy - ing, Chil - dren of .. bless - ed - ness,

*cres.*

e - di - ti o - ri - bus, ... in  
 Their he - rit - age of peace, ... Chil.

*cres.*

Sy - on ae - di - bus, ... sunt Is - ra - el -  
 - dren of bless - ed - ness, ... Are free - ly en -

*f*

i - tae, ... Sunt si - ne cri - mi - ne, sunt si - ne  
 joy .. ing, ... Earth's tur-moils end - ed are, Strife, and re -

*p* *molto legato.*



tur - bi - ne, sunt si - ne li - te, sunt si - ne  
- proach, and war, No more an - noy - ing, Strife, and re -

tur - bi - ne, sunt si - ne li - - - - te,  
- proach, and war, No more an - noy - - - - ing,

*dim.*  
sunt si - ne cri - mi - ne, si - ne li - te, si - ne  
Earth's tur - moils end - ed are, No an - noy - ing, no an -

li - te.  
- noy - ing.

*Tempo lmo.*

*Tempo lmo.*

*ff marcato.*



cri - mi - ne, sunt . . si - ne tur - bi - ne, sunt si - ne  
end - ed are, Strife, and re - proach, and war, No more an -

li - te, si - ne li - te. Gens  
- noy - ing, no an - noy - ing. O

*cres.* du - ce splen - - - di - da,  
peo - ple glo - - - ri - ous,

splen - - - di - da.  
glo - - - ri - ous.

## No. 10.

## CHORUS A CAPELLA.—"URBS SYON UNICA."

ALTO.  
*Con moto moderato.*

VOICE.

Urbs Sy-on u-ni-ca, man-si-o mys-ti-ca, con-di-ta  
Ci-ty of high re-noun, Home of the saints a-lone, Built in the

*Con moto moderato.*

PIANO.

SOPRANO.

Urbs Sy-on u-ni-ca, man-si-o mys-ti-ca, con-di-ta coe--  
Ci-ty of high re-noun, Home.. of the saints a-lone, Built in the hea--

coe-lo, .. man-si-o con-di-ta coe-lo, con-di-ta coe-lo, ..  
hea-ven, . Home . . of saints, Built in the hea-ven, built in the hea-ven,

- lo, man-si-o mys-ti-ca, con-di-ta coe-lo, con-di-ta  
- ven, Home of the saints a-bove, Built in the hea-ven, built in the

.. urbs Sy-on mys-ti-ca, .. man-si-o, man-si-o  
.. Ci-ty of high .. re-noun, .. Home of the saints, .. of the

TENOR.

BASS.

Urbs Sy-on u-ni-ca, man-si-o mys-ti-ca, con-di-ta  
Ci-ty of high re-noun, Home of the saints a-lone, Built in the

\* To be used only for rehearsal.

coe - lo, . . . urbs Sy - on u - ni - ca, con - di - ta, . . . con - di - ta  
 hea - ven, . . . Ci - ty of high re - nown, Built in the . . . hea - ven, in

mys - ti - ca,  
 saints a - lone,

Urbs Sy - on u - ni - ca, Man - si - o mys - ti - ca, Con - di - ta coe -  
 Ci - ty of high re - nown, Home of the saints a - lone, Built in the hea -

coe - lo, . . . man - si - o con - di - ta coe - lo, con - di - ta coe - lo,  
 hea - ven, . . . Ci - ty build - ed in the hea - ven, built in the hea - ven,

*cres.*  
 coe - lo, urbs Sy - on u - ni - ca, man - si - o  
 hea - ven, Ci - ty of high re - nown, Home of the

*cres.*  
 urbs Sy - on u - ni - ca, man - si - o,  
 Ci - ty of high re - nown, Home of the

*cres.*  
 . . . lo, urbs Sy - on  
 ven, Ci - ty of

*cres.*  
 con - di - ta coe - lo,  
 built in the hea - ven, urbs Sy - on u - ni - ca,  
 Ci - ty of high re - nown,

*cres.*

mys - ti - ca, . . . con - di - ta coe - lo, . . . Nunc ti - bi  
saints . . . a - lone, . . . Built in the hea - ven, . . . Now will I

man - si - o mys - ti - ca, con - di - ta coe - lo, . . .  
saints, home . . . of saints a - lone, Built in the hea - ven, . . .

u - ni - ca, . . . man - si - o con - di - ta coe - lo, . . .  
high re - nown, Home of the saints, Built in hea - ven, . . .

man - si - o con - di - ta coe - lo, . . .  
Home of the saints, Built in hea - ven, . . .

gau - de - o, . . . nunc mi - hi lu - ge - o, nunc ti - bi  
sing thy praise, . . . A - dore the match - less grace, Now will I

Nunc ti - bi  
Now will I

Nunc ti - bi  
Now will I

Nunc ti - bi gau - de - o, . . . nunc mi - hi . . . lu - ge - o, ti - bi  
Now will I sing thy praise, . . . A - dore the match - less grace, I will

*espress.*

gau - de - o, . . . nunc mi - hi lu - ge - o, . . . tris - tor an - he . . .  
 sing thy praise, . . . A - dore the match - less grace, . . . To mor - tals giv . . .

*espress.*

gau - de - o, . . . nunc mi - hi lu - ge - o, . . . tris - tor an - he . . . lo, . . .  
 sing thy praise, . . . A - dore the match - less grace, . . . To mor - tals giv - en, . . .

*espress.*

gau - de - o, . . . nunc mi - hi lu - ge - o, . . . tris - tor an - he . . .  
 sing thy praise, . . . A - dore the match - less grace, . . . To mor - tals giv . . .

*espress.*

gau - de - o, . . . nunc mi - hi lu - ge - o, . . . tris - tor . . .  
 sing thy praise, . . . A - dore the match - less grace, . . . To mor . . .

*cres.*

- lo, an - he - lo, . . . Nunc ti - bi gau - de - o, nunc  
 - en, to mor - tals, . . . Now will I sing thy praise, A -

*cres.*

. . . tris - tor an - he - lo, . . . Nunc ti - bi gau - de - o,  
 . . . to . . . mor - tals giv - en, . . . Now will I sing . . . thy praise,

*cres.*

- lo, an - he - lo, . . . Nunc ti - bi gau - de - o,  
 - en, to mor - tals, . . . Now will I sing . . . thy praise

*cres.*

. . . an - he - lo, Nunc ti - bi gau - de - o, . . .  
 . . . tals giv - en, Now will I sing thy praise,

mi - hi lu - ge - o, . . . nunc mi - hi lu - ge -  
 - dore the match - less grace, . . . a - dore . . . the . . . match - less

nunc mi - hi lu - ge - o, nunc mi - hi lu - ge - o, tris -  
 A - dore the match - less grace, a - dore the match - less . . . grace, To . . .

nunc . . . mi - hi lu - ge - o, nunc mi - hi lu - ge - o,  
 praise . . . all the match - less grace, a - dore the match - less grace,

nunc mi - hi lu - ge - o, nunc . . . mi - hi  
 A - dore . . . the match - less grace, match - less, the

*f*

*dim.* o, tris - tor an - he - lo :  
 grace, To . . . mor - tals giv - en, *p*

*dim.* . . . tor, tris - tor an - he - lo, . . . tris - tor an - he - lo :  
 mor - tals, mor - tals giv - en, . . . to mortals giv - en, *p*

*dim.* tris - tor, . . . tris - tor an - he - lo, tris - tor an - he - lo :  
 To mor - tals, mor - tals giv - en, to mortals giv - en, *p*

*dim.* lu - ge - o, tris - tor an - he - lo :  
 match - less grace, To mor - tals giv - en, *p*

*dim.*



*mf*

Urbs Sy - on u - ni - ca,      urbs      Sy - on,      . .      man -  
 Ci - ty of high re - nown,      Blest      Ci - ty,      . .      Home

*mf*

Urbs Sy - on u - ni - ca,      urbs      Sy - on, man -  
 Ci - ty of high re - nown,      Blest      Ci - ty, Home

*mf*

Urbs      Sy - on u - ni - ca,      urbs,  
 Ci - ty of high re - nown,      Blest

*mf*

Urbs Sy - on u - ni - ca, . .  
 Ci - ty of high re - nown, . .

*mf*

*f*

. . si - o mys - ti - ca, Con - di - ta coe - lo,  
 . . of the saints a - lone, Built in the hea - ven,

*f*

si - o mys - ti - ca, man - si - o mys - ti - ca, man - si - o mys - ti -  
 of the saints a - lone, home of the saints a - lone, home . . of the saints a -

*f*

man - si - o mys - ti - ca, Urbs Sy - on,      urbs Sy - on,  
 home . . of the saints a - lone, Blest Ci - ty,      blest Ci - ty,

*f*

con - di - ta . .  
 Built in the . .

*f*

man - si - o mys - ti - ca, Urbs Sy - on  
 Home . . of the saints . . . a - lone, Ci - ty of

- ca, con - di - ta coe - lo, con - di - ta coe - lo, urbs Sy - on  
 - lone, Built in the hea - ven, built . . in the hea - ven, Ci - ty of

urbs Sy - on, urbs Sy - on, man - si - o mys - ti - ca,  
 blest Ci - ty, blest Ci - ty, Home of the saints a - lone,

coe - lo, urbs Sy - on u - ni - ca, urbs, . . .  
 hea - ven, Ci - ty of high re - nown, Blest, . . .

*pp subito.* *sempre pp*  
 u - ni - ca, man . . . si - o mys - ti - ca, urbs  
 high re - nown, Home . . . of the saints a - lone, Ci -

*pp subito.*  
 u - ni - ca, man . . . si - o mys - ti - ca, . . urbs  
 high re - nown, Home . . . of the saints a - lone, . . Ci -

*pp subito.* *sempre pp*  
 urbs Sy - on u - ni - ca, . . urbs Sy - on, Sy - on  
 Ci - ty of high re - nown, . . Ci - ty of high, of

*pp subito.* *f*  
 . . urbs, . . . urbs Sy - on u - ni - ca, man -  
 . . . blest . . . Ci - ty of high re - nown, Home

*pp subito.* *pp* *f*  
 . . . . .

*cres.*

Sy - on u - ni - ca,  
ty of high re - noun,

Sy - on u - ni - ca, man - si - o mys - ti - ca, con - di - ta coe -  
- ty of high re - noun, Home . . of the saints a - lone, Built in the hea -

*cres.*

u - ni - ca, man - si - o mys - ti - ca, . . . mys - ti - ca, con - di - ta  
high re - noun, Home of the saints a - lone, . . . saints a - lone, Built in the

- si - o mys - ti - ca, con - di - ta coe - lo, man - si - o mys - ti -  
. . of the saints a - lone, Built in the hea - ven, Home . . of the saints a -

*pp*

*ff*

urbs Sy - on . . u - ni - ca, urbs Sy - on u - ni - ca, man -  
Ci - ty . . of . . high . . re - noun, Ci - ty of high re - noun, Home

*ff*

- lo, urbs Sy - on . . con - di - ta coe - lo, urbs . . .  
- ven, Ci - ty . . high, Built in the hea - ven, Blest . . .

*ff*

coe - lo, coe - lo, . . urbs . . . Sy - on . .  
hea - ven, hea - ven, . . Blest . . . Ci - ty, . .

*ff*

- ca, con - di - ta coe - lo, . .  
- lone, Built in the hea - ven, . .

*dim.*

- - si - o mys - ti - ca, con - di - ta coe - lo, Nunc ti - bi gau - de - o, nunc  
 . . of the saints a - lone, Built in the hea - ven, Now will I sing thy praise, A -

*dim.*

Sy - on . . un - i - ca, u - ni - ca, nunc . . mi . .  
 Ci - ty, . . high . . re - nown, high re - nown, A . . . dore

*dim.*

u . . ni - ca, con - di - ta coe - lo, nunc . . . mi - hi  
 high renown, Built . . in the hea - ven, A . . . dore the

*dim.*

. . . urbs . . . Sy - on . . u - ni - ca, u - ni - ca, . .  
 . . . Blest . . . Ci - ty, . . high . . . re - nown, high . . . re - nown, .

*dim.*

*f dim.*

mi - hi lu - ge - o, lu - ge - o, . . . tris - tor an - he - lo, . .  
 . dore the match - less grace, match - less grace, . . To mor - tals giv - en, . .

*f dim.*

hi lu - ge - o, lu - ge - o, . . . tris - tor an - he - lo,  
 the match - less grace, match - less grace, . . To mor - tals giv - en,

*f dim.*

lu - ge - o, lu - ge - o, lu - ge - o, . . . tris - tor, tris - tor an -  
 match - less grace, match - less grace, match - less grace, . . giv - en, To mor - tals

*f dim.*

. . . Nunc mi - hi lu - ge - o, tris - tor,  
 . . . A - dore the match - less grace, giv - en,

... tris - tor an - he - lo,  
 ... to mor - tals giv - en

tris - tor an - he - lo,  
 to mor - tals giv - en,

- he - lo, . . . . tris - tor an - he - lo, nunc ti - bi gau - de - o,  
 giv - en, . . . . to . . . mor - tals giv - en, Now will I sing Thy praise,

tris - tor . . . . an - he - lo, nunc ti - bi gau - de - o,  
 to mor - tals giv - en, Now will I sing Thy praise,

nunc mi - hi lu - ge - o,  
 A - dore the match - less grace,

tris - tor an - he - lo:  
 To mor - tals giv - en,

nunc mi - hi lu - ge - o,  
 A - dore the match - less grace,

tris - tor an - he - lo:  
 To mor - tals giv - en,

nunc mi - hi lu - ge - o, tris - tor an - he - lo, tris - tor an - he - lo:  
 A - dore the match - less grace, To mor - tals giv - en, to mor - tals giv - en,

nunc mi - hi lu - ge - o, tris - tor an - he - lo, tris - tor an - he - lo:  
 A - dore the match - less grace, To mor - tals giv - en, to mor - tals giv - en,

Urbs Sy-on, urbs Sy-on u-ni-ca,  
Ci-ty, blest Ci-ty of high re-noun,

Urbs Sy-on u-ni-ca,  
Ci-ty of high re-noun,

Urbs Sy-on u-ni-ca,  
Ci-ty of high re-noun,

Urbs Sy-on, urbs Sy-on u-ni-ca,  
Ci-ty of high, of high re-noun,

*Largamente.*  
*f dim.*

Urbs Sy-on u-ni-ca, con-di-ta, con-di-ta coe-lo.  
Ci-ty of high re-noun, Built in the heaven, in the hea-ven.

Urbs Sy-on u-ni-ca, con-di-ta coe-lo.  
Ci-ty of high re-noun, Built in the hea-ven.

Urbs Sy-on u-ni-ca, con-di-ta coe-lo.  
Ci-ty of high re-noun, Built in the hea-ven.

Urbs Sy-on u-ni-ca, con-di-ta coe-lo.  
Ci-ty of high re-noun, Built in the hea-ven.

*Largamente.*  
*f dim.*

## No. 11.

## QUARTET AND CHORUS.—“URBS SYON INCLYTA.”

*Maestoso.*

PIANO.

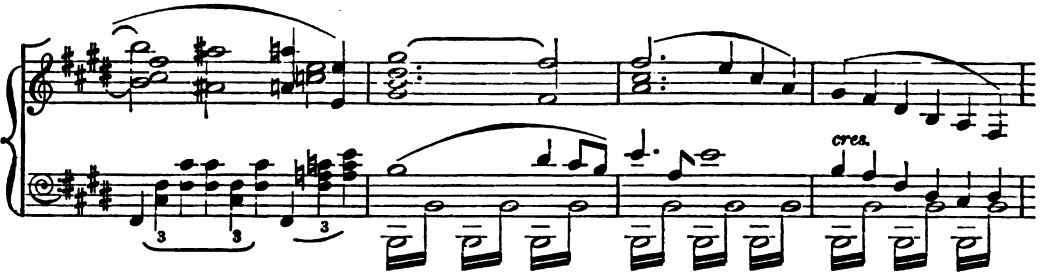
*ff*

*8va*

*Poco più mosso.*

*p*

*8va*



**CHORUS. SOPRANO.**

*mf*

Urbs      Sy-on in-cly-ta,      tur - - ris et e-di-ta.      lit -  
 Thou      ci - ty great and high,      Tow'r - - ing be - yond the sky,      Storms

The piano accompaniment for the chorus section, featuring a treble and bass staff. The treble staff has a melodic line with some grace notes. The bass staff continues with triplet patterns.

- - to - re . . tu - to,      Te pe - to,      te . . co - lo,      te  
 . . . reach thee n-er,      I seek thee,      I . . love thee,      long

The final system of the piano accompaniment, featuring a treble and bass staff. The treble staff has a melodic line with some grace notes. The bass staff continues with triplet patterns.



fla - gro, te .. vo - lo, te vo - lo can - to, sa - lu - to, ..  
 for thee, I .. sing thee, I sing thee, I .. hail thee ev - er. ..

CHORUS. ALTO.

Urbs Sy - on  
 Thou ci - ty

urbs Sy - on in - cly - ta, tur - ris .. et .. e - di - ta, e -  
 Thou ci - ty great and high, Tow'r-ing .. be - yond the sky, tow-

in - cly - ta, Tur - ris et e - di - ta, Lit - to - re  
 great and high, Tow'r - ing be - yond the sky, Storms .. reach thee

.. di - ta, Te pe - to, .. te co - lo, te fla - gro, ..  
 .. er - ing, I seek thee, .. I love thee, long for thee, ..

tu - to, Te pe - to, te .. co - lo, Te fla - gro, te ..  
 nev - er, I seek thee, I .. love thee, long for thee, I ..

te vo - lo, can - to, sa - lu - to, urbs  
I sing thee, sing thee, I hail . . . thee. Thou . . .

vo - lo, te vo - lo, Can - to, sa - lu - to, . . . urbs Sy - on..  
sing thee, I sing thee, I . . . hail thee.. ev - er. Thou ci - ty..

CHORUS. TENOR.  
*mf*  
Urbs Sy - on in - cly - ta,  
Thou ci - ty great and high,

Sy - on.. in - cly - ta, . . . tur-ris et.. e - di - ta,  
ci - ty.. great and high, . . . Tow'r-ing be - yond the sky,

in - clyta, tur-ris.. et.. e - di - ta, e - di - ta, . . .  
great and high, Tow'r-ing.. be - yond the sky, tow-er-ing, . .

Tur - ris et.. e - di - ta, Lit - to - re.. tu - to, To  
Tow'r - ing be - yond the sky, Storms .. reach thee nev - er, I

te . . . pe - to, te . . . co - lo, . . . te..  
I . . . seek thee, I . . . love thee, long

te pe - to, . . . te co - lo, te fla - gro, . . . te vo - lo,..  
I seek thee, I love thee, long for .. thee, . . . I seek thee,

pe - to, te . . . co - lo, Te fla - gro, te . . . vo - lo, te vo - lo,  
seek thee, I . . . love thee, long for thee, I . . . sing thee, I sing thee,

*cres.*

fla - gro, urbs Sy - on.. in - cly - ta, tur - ris.. et..  
 for thee, Thou ci - ty.. great and high, Tow'r-ing.. be -

can - to, can - - to, sa - lu - - to, urbs Sy - on  
 sing . . thee, I hail thee ev - - er, Thou ci - ty

can - to, sa - lu - to, . . urbs Sy - on.. in - cly - ta,  
 I . . hail thee ev - er, . . Thou ci - ty.. great and high,

CHORUS. BASS. *marcato*

Urbs Sy - on in - cly - ta, Tur - - ris et  
 Thou ci - ty great and high, Tow'r - - ing be -

*f marcato.*

e - di - ta, lit - - to - re.. lit - - to - re tu - to, Te . .  
 - yond the sky, Storms . . reach thee, storms reach thee nev - er, I . .

in - cly - ta, lit - to - re, lit - to - re.. tu - to, Te pe - to,  
 great and high, Storms reach thee, they reach thee nev - er, I seek thee,

tur - ris.. et.. e - di - ta, . . lit - to - re tu - to, Te pe - to, . .  
 Tow'r-ing.. be - yond the sky, . . Storms reach thee nev - er, I seek thee, . .

e - di - ta, Lit - to - re.. tu - to, Te pe - to, te..  
 - yond the sky, Storms reach thee.. nev - er, I seek thee, I ..

*cres. poco a poco.*

pe - to, te co - lo, te fla - gro, te pe - to, . .  
 seek thee, I love thee, long for thee, I seek thee, . .

te co - lo, te fla - gro, te vo - lo, can - to, sa -  
 I love thee, long for thee, I sing thee, I hail thee

. . te co - lo, te fla - gro, . . te vo - lo, can - to, sa - lu -  
 . . I love thee, long for thee, . . I sing thee, I hail thee ev -

co - lo, Te fla - gro, te vo - lo, te can - to, te sa -  
 love thee, long for thee, I sing thee, I sing thee, hail thee

. . te co - lo, . . te fla - gro, can - to, Urbs Sy - on  
 . . I love thee, . . long for thee, sing thee, Thou ci - ty

- lu - - to, can - to, sa - lu - to, . . .  
 ev - er, I hail thee ev - er, . . .

- to, can - to, sa - lu - - to,  
 - er, I . . . hail thee ev - - er,

- lu - to, te can - to, te sa - lu - to, urbs,  
 ev - er, I hail thee, hail thee ev - er, Hail,

in - cly - ta, great and high, urbs thou Sy - on in - cly - ta, great and high, urbs thou Sy - on ci - ty

urbs Thou Sy - on, urbs Sy - on ci - ty, thou ci - ty

urbs Thou Sy - on in - cly - ta, great and high, urbs Thou Sy - on ci - ty

urbs thou Sy - on in - cly - ta, great and high, urbs thou Sy - on ci - ty, thou ci - ty

in - cly - ta. . . great and high. . .

Solo. Nec me - ri - tis Though I am un

in - cly - ta. . . great and high. . .

in - cly - ta. . . great and high. . .

in - cly - ta. . . great and high. . .

pe - to, nam me-ri-tis me - to, mor - - te pe -  
 - wor - thy, Of mer-cy be - fore Thee, Just - - ly I

*SOLO.*

nam me-ri-tis me - to,  
 Though I am un - wor - thy,

*SOLO.*

me - - ri-tis me - - - -  
 Mer - - cy be - fore . . . .

*SOLO.*

Nec me-ri-tis pe - to, me - to,  
 Though I am un - wor - thy, Just - ly,

*CHORUS.*

ri - re, pe - ri - re. Nec re-ti-cens  
 per - ish, I . . per - ish. My fol-lies con -

mor - - te pe - ri - re.  
 Just - - ly I per - ish.

*CHORUS*

to, mor - te pe - ri - - re. Nec re-ti-cens  
 Thee, Just - ly I per - - ish. My fol-lies con -

mor - - te pe - ri - re, pe - ri - - re.  
 just - - ly I per - ish, I per - - ish.

te - go quod me - ri - tus e - go,  
 - fess - ing, Nor claim-ing Thy bless - ing,

CHORUS.  
 Nec re - ti - cens te - go quod me - ri - tus  
 My fol - lies con - fess - ing, Nor claim-ing Thy

te - go Quod me - ri - tus e - go,  
 - fess - ing, Nor claim-ing Thy bless - ing,

CHORUS.  
 Nec re - ti - cens te - go quod me - ri - tus  
 My fol - lies con - fess - ing, Nor claim-ing Thy

fi - - - li-us i - rae, fi - - - li-us i - - - rae.  
 No . . . hope I cher - ish, no . . . hope I cher - - - ish.

e - go, fi - - - li-us i - rae, fi - - - li-us.  
 bless - ing, No . . . hope I cher - ish, cher - - - - ish.

fi - - - li-us i - rae, fi - - - li-us i - - - rae.  
 No . . . hope I cher - ish, no . . . hope I cher - - - ish.

e - go, fi - - - li-us i - rae, fi - - - li-us.  
 bless - ing, No . . . hope I cher - ish, cher - - - - ish.

**SOLO.**

Vi - ta qui - dem me - a, vi - ta ni - mis  
In deep - est con - tri - tion, Own - ing my con -

**CHORUS.**  
*pp*

Vi - - - - - ta me - - - - -  
My con - - - - - di - - - - -

*pp*

Vi - - - - - ta me - - - - -  
My con - - - - - di - - - - -



re - a, re - - - - a, mor -  
 di - tion, own - - - - ing, My . .

*f*  
 vi - ta ni - mis re - a, mor  
 Own - ing my con - di - tion, My . .

*p*  
 re - a, re - - - - a, mor -  
 di - tion, own - - - - ing, My . .

vi - ta ni - mis re - - - - a, mor -  
 Own - ing my con - di - - - - tion, My . .

- - - - a, mor - - - - tu - a  
 - - - - tion, My . . . . life un -

- - - - a, mor - - - - tu - a  
 - - - - tion, My . . . . life un -

*pp*  
 - - - - a, mor - - - - tu - a  
 - - - - tion, My . . . . life un -

*p*

tu - a vi - ta,  
life un - ho - ly,

tu - a vi - ta,  
life un - ho - ly,

tu - a vi - ta,  
life un - ho - ly,

tu - a vi - ta,  
life un - ho - ly,

Quip - pe re -  
Bur - dened with

vi - ta,  
ho - ly,

Quip - pe re -  
Bur - dened with . . .

vi - ta,  
ho - ly,

Quip - pe re -  
Bur - dened with

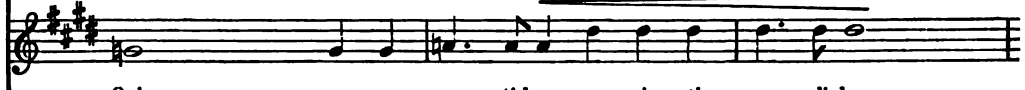
vi - ta,  
ho - ly,

Quip - pe re -  
Bur - dened with . . .

Quip - pe re -  
Bur - dened with



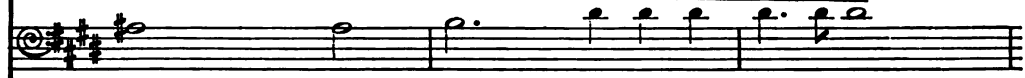
Quip - pe . . re . . a - ti-bus, ex - i - ti - a - li-bus,  
Bur - dened . with . . . guilt - i-ness, Wea - ry and com - fort-less,



Quip . . . pe re - a - ti-bus, ex - i - ti - a - li-bus,  
Bur . . . dened with guilt - i-ness, Wea - ry and com - fort-less,



Quip . . . pe re - a - ti-bus, ex - i - ti - a - li-bus,  
Bur . . . dened with . . guilt - i-ness, Wea - ry and com - fort-less,



. . a - ti - bus, ex - i - ti - a - li-bus,  
guilt - i - ness, Wea - ry and com - fort-less,



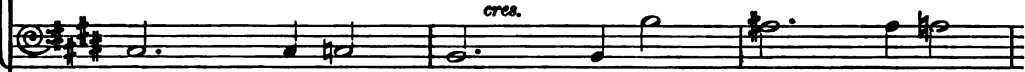
. . a - ti - bus, ex - i - ti - a - li-bus,  
guilt - i-ness, Wea - ry and . . com - fort-less,



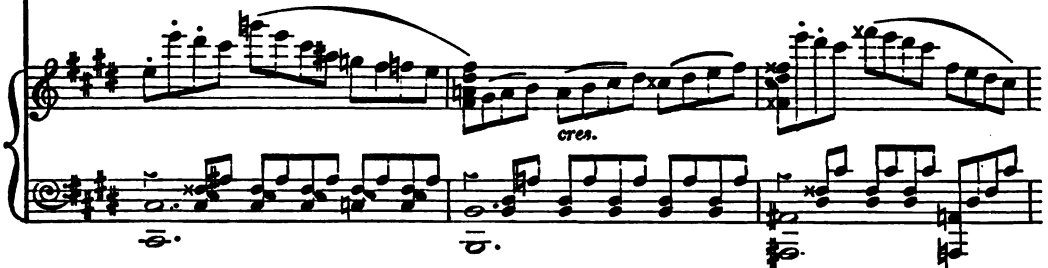
. . a - ti - bus, ex - i - ti - a - li-bus,  
guilt - i - ness, Wea - ry and com - fort-less,



. . a - ti - bus, ex - i - ti - a - li-bus,  
guilt - i - ness, Wea - ry and . . com - fort-less,



. . a - ti - bus, ex - i - ti - a - li-bus,  
guilt - i - ness, Wea - ry and com - fort-less,



[illegible]

ob - - - - - ru - ta, tri - ta.  
*Hum* - - - - - *ble* and *low* - *ly*.

The first staff of music is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a whole note chord consisting of F#, C#, and G#. This is followed by a series of four measures, each containing a single half note: F# (first measure), C# (second measure), G# (third measure), and a whole rest (fourth measure).

ob - - - - - ri - ta, tri - ta.  
*Hum* - - - - - ble and low - ly.

[illegible]

ob - - - - - ru - ta, tri - ta.  
*Hum* - - - - - ble and low - ly.

ob - - - - - ru - ta, tri - ta.  
*Hum* - - - - - *ble* and *low* - *ly*.

ob - ru - ta, tri - ta, ob - ru - ta, tri - ta.  
Hum - ble and low - ly, hum - ble and low - ly.

[illegible]

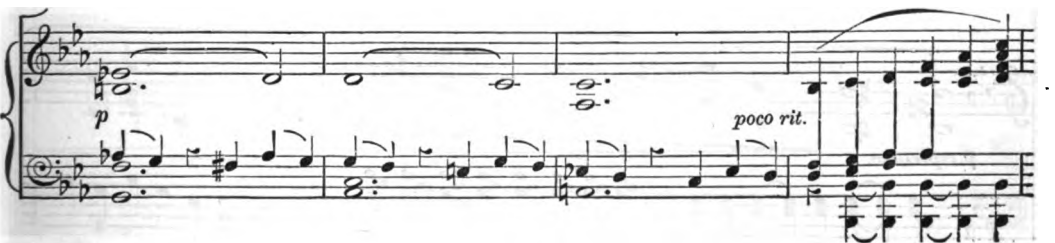
ob - ru - ta, tri - ta, ob - ru - ta, tri - ta  
Hum - ble and low - ly, hum - ble and low - ly.

[illegible]

ob - ru - ta, tri - ta, ob - ru - ta, tri - ta.  
Hum - ble and low - ly, hum - ble and low - ly.

ob - ru - ta, tri - ta, ob - ru - ta, tri - ta.  
Hum - ble and low - ly, hum - ble and low - ly.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, starting with a treble clef and a key signature of one sharp. The accompaniment is in the bass staff, starting with a bass clef and a key signature of one sharp. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a steady eighth-note pattern. The score is labeled 'The Rose Tree' at the top right.





Spe ta - men am - bu - lo, prae - mi - a pos - tu - lo, spe - que fi -  
 Yet will I faith - ful - ly Strive . . those re - wards to see, Beck - 'ning so



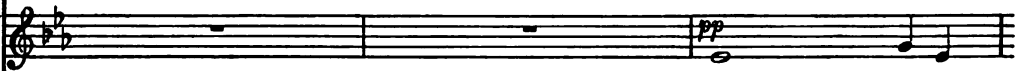
Spe ta - men am - bu - lo, prae - mi - a pos - tu - lo, spe - que fi -  
 Yet will I faith - ful - ly Strive . . those re - wards to see, Beck - 'ning so



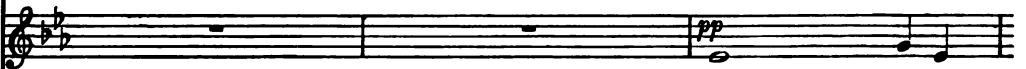
Spe ta - men am - bu - lo, prae - mi - a pos - tu - lo, spe - que fi -  
 Yet will I faith - ful - ly Strive . . those re - wards to see, Beck - 'ning so



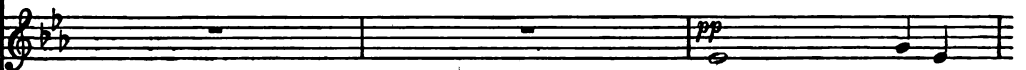
Spe ta - men am - bu - lo, prae - mi - a pos - tu - lo, spe - que fi -  
 Yet will I faith - ful - ly Strive . . those re - wards to see, Beck - 'ning so



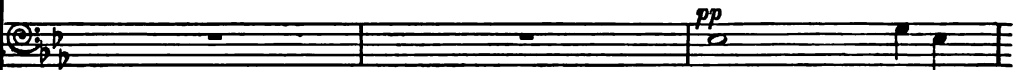
Urbs Sy - on  
 Thou ci - ty



Urbs Sy - on  
 Thou ci - ty



Urbs Sy - on  
 Thou ci - ty



Urbs Sy - on  
 Thou ci - ty





noc - te, di - e - que.  
 Dai - ly and night - ly.

noc - te, di - e - que.  
 Dai - ly and night - ly.

noc - te, di - e - que.  
 Dai - ly and night - ly.

noc - te, di - e - que.  
 Dai - ly and night - ly.

Urbs Sy - on in - cly - ta.  
 Thou ci - ty great and high.

Urbs Sy - on in - cly - ta. Me Pa - ter op - ti - mus,  
 Thou ci - ty great and high. For He, the Fa - ther blest,

Urbs Sy - on in - cly - ta.  
 Thou ci - ty great and high.

Urbs Sy - on in - cly - ta. Me Pa - ter op - ti - mus,  
 Thou ci - ty great and high. For He, the Fa - ther blest,



Me Pa - ter op - ti - mus,  
For He, the Fa - ther blest,

at - que pi - is - si - mus,  
Wis - est, and ho - li - est,

Me Pa - ter op - ti - mus,  
For He, the Fa - ther blest,

at - que pi - is - si - mus,  
Wis - est, and ho - li - est,

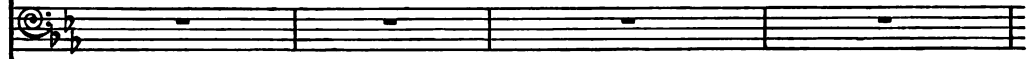
*f*



In lu - e per - tu - lit,  
 Mak - - eth His light to shine



In lu - e  
 Mak - - eth His



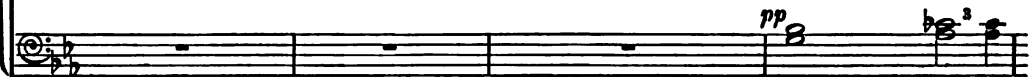
Il - le cre - a - - vit, In lu - e per - tu - lit,  
 Of . . life the Giv - er, Mak - - eth His light to shine



In lu - e per - tu - lit,  
 Mak - - eth His light to shine



Il - le cre - a - - vit, ex lu - e  
 Of . . life the Giv - er, In this dark

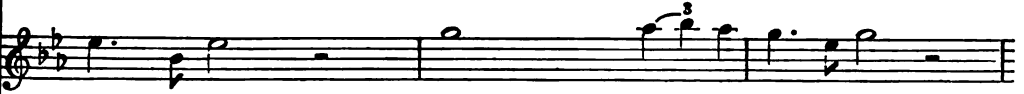
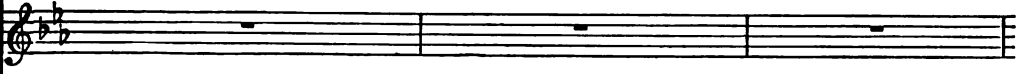


ex lu - e  
 In this dark

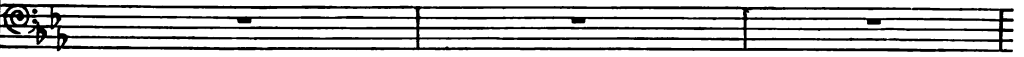




ex lu - e sus - tu - lit, a . . . .  
In this dark soul of mine, Dwell . . . .



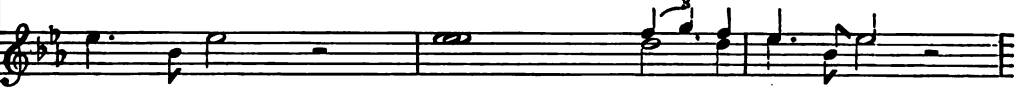
per - tu - lit, ex lu - e sus - tu - lit,  
light to shine In this dark soul of mine,



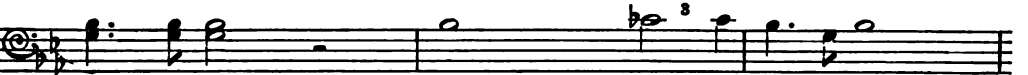
ex lu - e sus - tu - lit, a . . . .  
In this dark soul of mine, Dwell . . . .



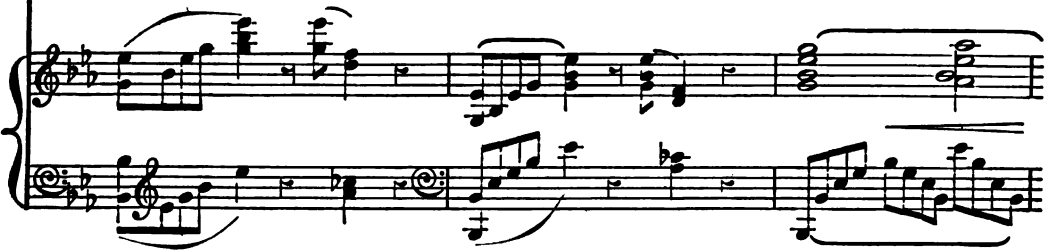
ex lu - e sus - tu - lit,  
In this dark soul of mine,



sus - tu - lit, ex lu - e sus - tu - lit,  
soul of mine, in this dark soul of mine,



sus - tu - lit, ex lu - e sus - tu - lit,  
soul of mine, in this dark soul of mine,



lu - e la - vit,  
 ing for ev - er,

a . . lu - e la - vit,  
 Dwell - ing for ev - er,

a . . lu - e la - - - vit,  
 Dwell - ing for ev - - - er,

a . . lu - e la - - - vit,  
 Dwell - ing for ev - - - er,

lu . . . e la - - - vit,  
 ing for ev - - - er,

*pp*  
 a . . . . lu - - - e la - - - vit,  
 Dwell - - - ing for ev - - - er,

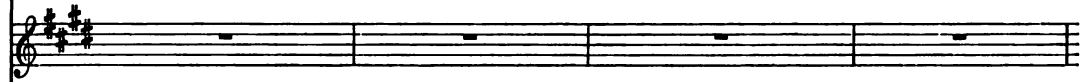
*pp*  
 a lu - e la - - - - -  
 Dwell - ing for ev - - - - -

*pp*  
 a . . . . . lu - - - e la - - - - -  
 Dwell - - - - - ing for ev - - - - -

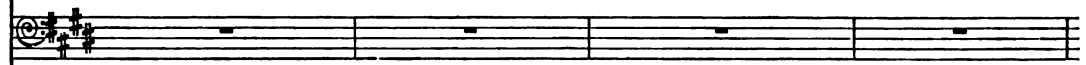

Musical score for 'Ave Maria' by Schubert, featuring vocal parts and piano accompaniment. The score is in 3/4 time and G major. It includes lyrics in English and Latin. The piano part features a flowing arpeggiated accompaniment.



In lu - e per - tu-lit, ex lu - e sus - tu-lit,  
*Mak - - eth His light to shine In this dark soul of mine,*




in lu - e per - tu-lit, ex lu - e  
*Mak - - eth His light to shine In this dark*

In lu - e per - tu-lit, ex lu - e sus - tu-lit,  
*Mak - - eth His light to shine In this dark soul of mine,*



In lu - e per - tu-lit, ex lu - e sus - tu-lit,  
*Mak - - eth His light to shine In this dark soul of mine,*



- - vit, In lu - e per - tu-lit, ex lu - e  
 - - er, *Mak - - eth His light to shine In this dark*



- - vit, In lu - e per - tu-lit, ex lu - e  
 - - er, *Mak - - eth His light to shine In this dark*




lu - e la - vit,  
ing for ev - er,

a . . lu - e la - vit,  
Dwell - ing for ev - er,

a . . lu - e la - - - vit,  
Dwell - ing for ev - - - er,

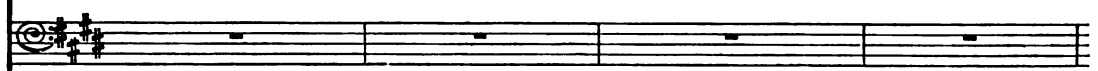
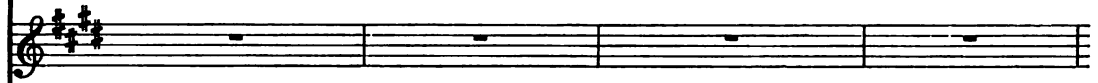
a . . lu - e la - - - vit,  
Dwell - ing for ev - - - er,

lu - - - e la - - - vit,  
ing for ev - - - er,

*pp*  
a . . . . lu - - - e la - - - vit,  
Dwell - - - ing for ev - - - er,

*pp*  
a lu - e la - - - -  
Dwell - ing for ev - - - -

*pp*  
a . . . . . lu - - - e la - - - -  
Dwell . . . . - ing for ev - - - -





a . . . . . lu - e la - - vit, . . a lu - e  
 Dwell . . . . . ing for ev - er, . . dwell - ing for

sus - tu - lit,  
 soul of mine,

In lu - e per - tu - lit, . . ex lu - e sus - tu - lit, . .  
 Mak - eth His light to shine In this dark soul of mine,

a . . . . . lu - - e, . . a . . . . . lu - - e . .  
 Dwell . . . . . ing for ev - - - er, for .

a . . . . . lu - - e, a . . . . . lu - -  
 Dwell . . . . . ing for ev - - er,

sus - - tu - lit, . . a . . lu . . e la - - vit, . .  
 soul . . of mine, . . Dwell - ing . . for ev . . er, . .

sus - - tu - lit, a lu  
 soul of mine, Dwell - ing



la - vit, lu - e la - vit, la - - vit.  
 ev - er, ev - er, ev - er, ev - - er.

a lu - e la - - vit.  
 Dwell - - ing for ev - - er.

la - - - - - vit.  
 ev - - - - - er.

- e la - - - - - vit.  
 for ev - - - - - er.

la - - - - - vit.  
 ev - - - - - er.

- e la - - - - - vit.  
 for ev - - - - - er.

con fuoco.  
 p *cres.*

*ff molto marcato.* *mf* *ff marcato.*

*f* *cres.* *f* 8va

*sfz* *sfz* *sfz* 8va

*sff* 8va

CHORUS.

Urbs Sy-on in-cly-ta, tur-ris et  
Thou ci-ty great and high, Tow'r-ing be-

CHORUS.

Urbs Sy-on in-cly-ta, tur-ris et  
Thou ci-ty great and high, Tow'r-ing be-

CHORUS. *ff*

Urbs Sy-on in-cly-ta, tur-ris et  
Thou ci-ty great and high, Tow'r-ing be-

CHORUS. *ff*

Urbs Sy-on in-cly-ta, tur-ris et  
Thou ci-ty great and high, Tow'r-ing be-

*molto rit.* *ff a tempo.*

e - di - ta, lit - to - re . . tu - to, Te pe - to, te . .  
 - yond the sky, Storms . . reach thee nev - er, I seek thee, I . .

co - lo, te fla - gro, te . . vo - lo, te can - to, te sa -  
 love thee, long for thee, I . . sing thee, I sing thee, Hail thee

*pp subito.*

- lu - to, te sa - lu - to, can - to. O bo - na  
 ev - er, Yes, I hail thee ev - er. O land of

*pp subito.*

- lu - to, te sa - lu - to, can - to. O bo - na  
 ev - er, Yes, I hail thee ev - er. O land of

*pp subito.*

- lu - to, te sa - lu - to, can - to. O bo - na  
 ev - er, Yes, I hail thee ev - er. O land of

*pp subito.*

- lu - to, te sa - lu - to, can - to. O bo - na  
 ev - er, Yes, I hail thee ev - er. O land of

*cres.*

pa - tri - a, nunc tu - a gau - di - a te - que vi -  
 full de-light, Thy peer - less trea - sures bright, May we be -

*cres.*

pa - tri - a, nunc tu - a gau - di - a te - que vi -  
 full de-light, Thy peer - less trea - sures bright, May we be -

*cres.*

pa - tri - a, nunc tu - a gau - di - a te - que vi -  
 full de-light, Thy peer - less trea - sures bright, May we be -

*cres.*

pa - tri - a, nunc tu - a gau - di - a te - que vi -  
 full de-light, Thy peer - less trea - sures bright, May we be -

Solo. *p*

O Thou bo-na  
home of

Solo. *p*

O Thou bo-na  
home of

Solo. *p*

O Thou bo-na  
home of

Solo. *pp*

O Thou bo-na  
home of

- de - bo, vi - de - - - bo?  
- hold them, be - hold . . . them!

- de - bo, vi - de - - - bo?  
- hold them, be - hold . . . them!

- de - bo, vi - de - - - bo?  
- hold them, be - hold . . . them!

- de - bo, vi - de - - - bo?  
- hold them, be - hold . . . them!

*ff pp*

pa - tri - a, nunc tu - a prae - mi - a  
beau - ty rare, May we thy bless - ings share,

pa - - tri - a, nunc tu - a prae - - mi - a  
beau - - ty rare, May we thy bless - - ings share,

pa - tri - a, nunc tu - a prae - mi - a  
beau - ty rare, May we thy bless - ings share,

pa - - tri - a, nunc tu - a prae - - mi - a  
beau - - ty rare, May we thy bless - - ings share,

*ppp*  
O bo - na pa - tri - a, O bo - na  
O land of full de-light, Thou home of

*ppp*  
O bo - na pa - tri - a, O bo - na  
O land of full de-light, Thou home of

*ppp*  
O bo - na pa - tri - a, O bo - na  
O land of full de-light, Thou home of

*ppp*  
O bo - na pa - tri - a, O bo - na  
O land of full de-light, Thou home of

ple - na te - ne - bo? *p* O  
 Price - less we hold them. O

ple - na te - ne - bo? *p* O  
 Price - less we hold them. O

ple - na te - ne - bo? *p* O  
 Price - less we hold them. O

ple - na te - ne - bo? *p* O  
 Price - less we hold them. O

pa - tri-a, *pp* O sa - cer, . . . .  
 beau - ty rare. O bless - ed . . . .

pa - tri-a, *pp* O sa - cer, . . . .  
 beau - ty rare. O bless - ed . . . .

pa - tri-a, *pp* O sa - cer, . . . .  
 beau - ty rare. O bless - ed . . . .

pa - tri-a, *pp* O sa - cer, . . . .  
 beau - ty rare. O bless - ed . . . .

*pp* 6 6 3 3 3 3

sa - cer, O  
bless - ed for

sa - cer, O  
bless - ed for

sa - cer O  
bless - ed for

sa - cer, O  
bless - ed for

O pi - us, . . .  
for ev - er, . . .

O pi - us, . . .  
for ev - er, . . .

O pi - us, . . .  
for ev - er, . . .

O pi - us, . . .  
for ev - er, . . .



pi - ev - us, er,

O - ter - et sand

am - fold - ty - us - are, il - le - be - Who - shall - in

8va

8161.

[illegible]

De fail us, O mi ser, That mer cy,  
De fail us, O mi ser, That mer cy,  
De fail us, O mi ser, That mer cy,  
De fail us, O mi ser, That mer cy,

re - - us, hail - - ing, hac vi - du -  
Through Thy own

re - - us, hail - - ing, hac vi - du -  
Through Thy own

re - - us, hail - - ing, hac vi - du -  
Through Thy own

re - - us, hail - - ing, hac vi - du -  
Through Thy own

hac vi - - - - - du -  
Through Thy . . . . . own

hac vi - - - - - du -  
Through Thy . . . . . own

hac vi - - - - - du -  
Through Thy . . . . . own

hac vi - - - - - du -  
Through Thy . . . . . own

a - tus, O am  
 me - rit, O blest

a - tus, O am pli - us  
 me - rit, O blest they are

a - tus,  
 me - rit,

a - tus, O  
 me - rit, O

*p*  
 a - tus, O ter  
 me - rit, A thou

*p*  
 a - tus, O ter  
 me - rit, A thou

*p*  
 a - tus, O ter  
 me - rit, A thou

*p*  
 a - tus, O ter  
 me - rit, A thou

2.

pli - us il - le be -  
they are Who shall in -

il le be -  
Who shall in -

O am - pli - us il -  
O blest who in - he -

am - pli - us il - le be -  
blest they are Who shall in -

et am - pli - us il - le be -  
sand fold they are Who shall in -

et am - pli - us il - le be -  
sand fold they are Who shall in -

et am - pli - us il - le be -  
sand fold they are Who shall in -

et am - pli - us il - le be -  
sand fold they are Who shall in -

- - a - - - - tus, Cui  
 - - he - - - - rit, Their

- - a - - - - tus, Cui  
 - - he - - - - rit, Their

- - le,  
 - - rit,

- - a - - - - tus,  
 - - he - - - - rit,

*cres. molto.*  
 - - a - tus, Cui su - a pars De - - us, su - a pars  
 - - he - rit, Their por - tion un - fail - - ing, por - tion for

*cres. molto.*  
 - - a - tus, Cui su - a pars De - - us, su - a pars  
 - - he - rit, Their por - tion un - fail - - ing, por - tion for

*cres. molto.*  
 - - a - tus, Cui su - a pars De - - us,  
 - - he - rit, Their por - tion un - fail - - ing,

*cres. molto.*  
 - - a - - - - tus, Cui su - a pars  
 - - he - - - - rit, Their por - tion for

*p* *cres. molto.*

su - a pars De - . . . . .  
 por - tion for ev - . . . . .

su - a pars De - . . . . .  
 por - tion for ev - . . . . .

Cui su - a pars De - . . . . .  
 Their por - tion for ev - . . . . .

Cui su - a pars De - . . . . .  
 Their por - tion for ev - . . . . .

De - . . . . .  
 ev - . . . . .

De - . . . . .  
 ev - . . . . .

De - . . . . .  
 ev - . . . . .

De - . . . . .  
 ev - . . . . .

De - us, De - . . . . .  
 ev - er, ev - . . . . .

fff  
 rit. molto.

fff  
 rit. molto.

fff  
 rit. molto.

fff  
 rit. molto.

fff  
 rit. molto.

- - us,  
 - - er.

- - us,  
 - - er.

- - us,  
 - - er.

- - us,  
 - - er.

- - us,  
 - - er,

Cui su - a  
 Their por - tion

- - us,  
 - - er,

Cui su - a  
 Their por - tion

- - us,  
 - - er,

Cui su - a  
 Their por - tion

- - us,  
 - - er,

Cui su - a  
 Their por - tion

*ff*



pars for De ev ua. er.  
 pars for De ev ua. er.  
 pars for De ev ua. er.  
 pars for De ev ua. er.  
 pars for De ev ua. er.



# NOVELLO'S ORIGINAL OCTAVO EDITIONS OF Oratorios, Cantatas, Odes, Masses, &c.

				Paper Cover	Paper Boards	Cloth Gilt
<b>FRANZ ABT.</b>						
THE FAYS' FROLIC (Female voices) ...	...	...	...	2/6	—	—
SPRINGTIME (ditto) (Sol-FA, 0/6) ...	...	...	...	2/6	—	—
SUMMER (ditto) ...	...	...	...	2/6	—	—
THE GOLDEN CITY (ditto) (Sol-FA, 0/6) ...	...	...	...	2/6	—	—
THE WISHING STONE (ditto) ...	...	...	...	2/6	—	—
THE WATER FAIRIES (ditto) ...	...	...	...	2/6	—	—
THE SILVER CLOUD (ditto) ...	...	...	...	2/6	—	—
MINSTER BELLS (ditto) ...	...	...	...	2/6	—	—
<b>B. AGUTTER.</b>						
MISSA DE SANCTO ALBANO (English) ...	...	...	...	3/0	4/0	5/0
<b>THOMAS ANDERTON.</b>						
VULE TIDE ...	...	...	...	1/6	2/0	3/0
THE NORMAN BARON ...	...	...	...	1/0	—	—
WRECK OF THE HESPERUS (Sol-FA, 0/4) ...	...	...	...	1/0	—	—
<b>W. I. ARGENT.</b>						
MASS, IN B FLAT ...	...	...	...	2/6	—	—
<b>P. ARMES.</b>						
HEZEKIAH ...	...	...	...	2/6	—	—
ST. JOHN THE EVANGELIST ...	...	...	...	2/6	—	—
ST. BARNABAS ...	...	...	...	2/0	—	—
<b>E. ASPA.</b>						
THE GIPSIES ...	...	...	...	1/0	—	—
ENDYMION ...	...	...	...	4/0	—	—
<b>ASTORGA.</b>						
STABAT MATER ...	...	...	...	1/0	1/6	—
<b>BACH.</b>						
MASS, IN B MINOR ...	...	...	...	2/6	3/0	4/0
MISSA BREVIS, IN A ...	...	...	...	1/6	—	—
THE PASSION (S. MATTHEW) ...	...	...	...	2/0	2/6	4/0
Abridged, as used at St. Paul's						
THE PASSION (S. JOHN) ...	...	...	...	2/0	2/6	4/0
CHRISTMAS ORATORIO ...	...	...	...	2/0	2/6	4/0
MAGNIFICAT ...	...	...	...	1/0	—	—
GOD GOETH UP WITH SHOUTING ...	...	...	...	1/0	—	—
GOD SO LOVED THE WORLD ...	...	...	...	1/0	—	—
GOD'S TIME IS THE BEST (Sol-FA, 0/6) ...	...	...	...	1/0	—	—
MY SPIRIT WAS IN HEAVINESS ...	...	...	...	1/0	—	—
O LIGHT EVERLASTING ...	...	...	...	1/0	—	—
HIDE WITH US ...	...	...	...	1/0	—	—
A STRONGHOLD SURE ...	...	...	...	1/0	—	—
BE NOT AFRAID (Sol-FA, 0/4) ...	...	...	...	0/6	—	—
BLESSING, GLORY, AND WISDOM ...	...	...	...	0/6	—	—
I WRESTLE AND PRAY (Sol-FA, 0/2) ...	...	...	...	0/4	—	—
THOU GUIDE OF ISRAEL ...	...	...	...	1/0	—	—
YESU, PRICELESS TREASURE ...	...	...	...	1/0	—	—
WHEN WILL GOD RECALL MY SPIRIT ...	...	...	...	1/0	—	—
JESUS, NOW WILL WE PRAISE THEE ...	...	...	...	1/0	—	—
<b>J. BARNEY.</b>						
REBEKAH (Sol-FA, 0/6) ...	...	...	...	1/0	1/6	2/6
THE LORD IS KING (97th Psalm) ...	...	...	...	1/6	2/0	—
<b>LEONARD BARNES.</b>						
THE BRIDAL DAY ...	...	...	...	2/6	—	4/6
<b>J. F. BARNETT.</b>						
THE ANCIENT MARINER (Sol-FA, 2/0) ...	...	...	...	3/6	4/0	5/0
THE RAISING OF LAZARUS ...	...	...	...	6/6	—	9/0
PARADISE AND THE PERI ...	...	...	...	4/0	—	—
<b>BEETHOVEN.</b>						
THE PRAISE OF MUSIC ...	...	...	...	1/6	2/0	3/0
RUINS OF ATHENS ...	...	...	...	1/0	1/6	2/6
ENGEDI; OR, DAVID IN THE WILDERNESS ...	...	...	...	1/0	1/6	2/6
MOUNT OF OLIVES ...	...	...	...	1/0	1/6	2/6
MASS, IN C ...	...	...	...	1/6	1/6	2/6
COMMUNION SERVICE, IN C ...	...	...	...	1/6	—	3/6
MASS, IN D ...	...	...	...	2/0	2/6	4/0
THE CHORAL SYMPHONY ...	...	...	...	2/6	—	—
Ditto, THE VOCAL PORTION						
(Ditto, Sol-FA, 0/6) ...	...	...	...	1/0	—	—
THE CHORAL FANTASIA (Sol-FA, 0/3) ...	...	...	...	1/0	—	—
A CALM SEA AND A PROSPEROUS VOYAGE ...	...	...	...	0/4	—	—
MEER, AS THOU LIVEDST HAST THOU DEPARTED ...	...	...	...	0/2	—	—
<b>KAREL BENDL.</b>						
WATER-SPRITE'S REVENGE (Female voices) ...	...	...	...	1/0	—	—
<b>WILFRED BENDALL.</b>						
THE LADY OF SHALOTT (Female voices) ...	...	...	...	2/6	—	—
(Ditto Sol-FA, 1/0) ...	...	...	...	—	—	—
<b>SIR JULIUS BENEDICT.</b>						
ST. PETER ...	...	...	...	3/0	3/6	5/0
THE LEGEND OF ST. CECILIA (Sol-FA, 1/6) ...	...	...	...	2/6	3/0	4/0
PASSION MUSIC FROM ST. PETER ...	...	...	...	1/6	—	—
<b>SIR W. STERNDALÉ BENNETT.</b>						
THE MAY QUEEN (Sol-FA, 1/0) ...	...	...	...	3/0	3/6	5/0
THE WOMAN OF SAMARIA (Sol-FA, 1/0) ...	...	...	...	4/0	—	6/0
INTERNATIONAL EXHIBITION ODE (1862) ...	...	...	...	1/0	—	—
<b>G. R. BETJEMANN.</b>						
THE SONG OF THE WESTERN MEN ...	...	...	...	1/0	—	—
<b>W. R. BEXFIELD.</b>						
ISRAEL RESTORED ...	...	...	...	4/0	—	6/0
<b>HUGH BLAIR.</b>						
HARVEST-TIDE ...	...	...	...	1/0	—	—
<b>JOSIAH BOOTH.</b>						
THE DAY OF REST (Female voices) ...	...	...	...	2/6	—	—
<b>E. M. BOYCE.</b>						
THE LAY OF THE BROWN ROSARY ...	...	...	...	1/6	—	—
YOUNG LOCHINVAR ...	...	...	...	1/6	—	—
<b>J. BRADFORD.</b>						
HARVEST CANTATA ...	...	...	...	1/6	—	—
THE SONG OF JUBILEE ...	...	...	...	2/0	—	—
PRAISE THE LORD ...	...	...	...	2/0	—	—
<b>W. F. BRADSHAW.</b>						
GASPAR BECERRA ...	...	...	...	1/6	—	—
<b>J. BRAHMS.</b>						
A SONG OF DESTINY ...	...	...	...	1/0	—	—
<b>C. BRAUN.</b>						
SIGURD ...	...	...	...	5/0	—	—
<b>J. C. BRIDGE.</b>						
DANIEL ...	...	...	...	3/6	—	—
RUDEL ...	...	...	...	4/0	—	—
<b>J. F. BRIDGE.</b>						
ROCK OF AGES (Latin and English) (Sol-FA, 0/4) ...	...	...	...	1/0	—	—
MOUNT MORIAH ...	...	...	...	3/0	—	—
BOADICEA ...	...	...	...	2/6	—	—
CALLIRHOE (Sol-FA, 1/6) ...	...	...	...	2/6	3/0	4/0
NINEVEH ...	...	...	...	2/6	3/0	4/0
THE INCHCAPE ROCK ...	...	...	...	1/0	—	—
THE LORD'S PRAYER ...	...	...	...	1/0	—	—
<b>DUDLEY BUCK.</b>						
THE LIGHT OF ASIA ...	...	...	...	3/0	3/6	5/0
<b>EDWARD BUNNETT.</b>						
OUT OF THE DEEP (130th Psalm) ...	...	...	...	1/0	—	—
<b>W. BYRD.</b>						
MASS FOR FOUR VOICES (in F minor) ...	...	...	...	2/6	—	—
<b>CARISSIMI.</b>						
JEPHTHAH ...	...	...	...	1/0	—	—
<b>F. D. CARNELL.</b>						
SUPPLICATION ...	...	...	...	5/0	—	—
<b>GEORGE CARTER.</b>						
SINFONIA CANTATA (116th Psalm) ...	...	...	...	2/0	—	3/6
<b>WILLIAM CARTER.</b>						
PLACIDA ...	...	...	...	2/0	2/6	4/0
<b>CHERUBINI.</b>						
REQUIEM MASS, C MINOR (Latin and English) ...	...	...	...	1/0	1/6	2/6
SECOND MASS, IN D MINOR ...	...	...	...	2/0	2/6	3/6
THIRD MASS (CORONATION) ...	...	...	...	1/0	1/6	2/6
FOURTH MASS, IN C ...	...	...	...	1/0	1/6	2/6
<b>E. T. CHIPP.</b>						
JOB ...	...	...	...	4/0	—	—
NAOMI ...	...	...	...	2/0	—	—
<b>FREDERICK CORDER.</b>						
THE BRIDAL OF TRIERMAIN (Sol-FA, 1/0) ...	...	...	...	2/6	—	—
<b>SIR MICHAEL COSTA.</b>						
THE DREAM ...	...	...	...	1/0	—	—
<b>H. COWARD.</b>						
THE STORY OF BETHANY (Sol-FA, 1/8) ...	...	...	...	2/6	3/0	—
<b>F. H. COWEN.</b>						
ST. JOHN'S EVE (Sol-FA, 1/8) ...	...	...	...	2/6	3/0	4/0
A SONG OF THANKSGIVING ...	...	...	...	1/6	—	—
SLEEPING BEAUTY (Sol-FA, 1/6) ...	...	...	...	2/6	3/0	4/0
RUTH (Sol-FA, 1/6) ...	...	...	...	4/0	4/6	6/0
<b>J. MAUDE CRAMENT.</b>						
I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	...	...	...	2/6	—	—
<b>W. CRESER.</b>						
EUDORA (A dramatic Idyll) ...	...	...	...	2/6	—	—
<b>W. CRÖTCH.</b>						
PALESTINE ...	...	...	...	3/0	2/6	5/0
<b>W. H. CUMMINGS.</b>						
THE FAIRY RING ...	...	...	...	2/6	—	—

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	First Copr.	First Bound.	Clas. Gilt.
W. G. CUSINS.			
TE DEUM ... FÉLICIEŇ DAVID.	1/8	—	—
THE DESERT (Male voices) ... P. H. DIEMER.	1/8	3/0	—
BETHANY ... M. E. DOORLY.	4/0	—	—
LAZARUS ... F. G. DOSSERT.	2/6	—	—
MASS, IN E MINOR ... ANTONIN DVORÁK.	5/0	—	—
ST. LUDMILA ... (German and Bohemian Words) ...	5/0	6/0	7/8
DITTO ...	3/0	3/8	5/0
THE SPECTRE'S BRIDE ... (German and Bohemian Words) ...	6/0	—	—
DITTO ...	2/6	3/0	4/0
STABAT MATER ...	1/8	—	—
PATRIOTIC HYMN ... (German and Bohemian Words) ...	3/0	—	—
DITTO ...	5/0	6/0	7/8
REQUIEM MASS ... A. E. DYER.	2/6	—	—
SALVATOR MUNDI ... ELECTRA OF SOPHOCLES ...	1/8	3/0	—
H. J. EDWARDS.			
THE ASCENSION ...	2/6	—	—
THE EPIPHANY ...	2/0	—	—
PRaise TO THE HOLIEST ...	1/8	—	—
ROSA LIND F. ELLICOTT.			
ELYSIUM ...	1/0	—	—
THE BIRTH OF SONG ...	1/8	—	—
GUSTAV ERNEST.			
ALL THE YEAR ROUND (Female Voices) ...	2/0	—	—
HENRY FARMER.			
MASS, IN B FLAT (Latin and English) ...	2/0	2/6	3/6
MYLES B. FOSTER.			
THE LADY OF THE ISLES ...	1/8	—	—
THE ANGELS OF THE BELLS (Female voices) ...	1/8	—	—
(Ditto, Sol-FA, 0/8)			
THE BONNIE FISHWIVES (Female voices) ...	2/6	—	—
ROBERT FRANZ.			
PRaise YE THE LORD (117th Psalm) ...	1/0	—	—
NIELS W. GADE.			
PSYCHE (Sol-FA, 1/8) ...	2/6	3/0	4/0
SPRING'S MESSAGE (Sol-FA, 0/8) ...	0/8	—	—
ERL-KING'S DAUGHTER (Sol-FA, 0/9) ...	1/0	1/6	2/6
ZION ...	1/0	1/6	2/0
THE CRUSADERS (Sol-FA, 1/0) ...	2/0	2/6	4/0
COMALA ...	2/0	2/6	4/0
CHRISTMAS EVE (Sol-FA, 0/4) ...	1/0	1/6	—
HENRY GADSBY.			
LORD OF THE ISLES (Sol-FA, 1/8) ...	2/6	—	—
ALCESTIS (Male voices) ...	4/0	—	—
COLUMBUS (Male voices) ...	2/6	—	—
G. GARRETT.			
HARVEST CANTATA (Sol-FA, 0/8) ...	1/0	—	—
THE SHUNAMMITE ...	3/0	—	—
THE TWO ADVENTS ...	1/8	—	—
R. MACHILL GARTH.			
EZEKIEL ...	4/0	4/6	—
THE WILD HUNTSMAN ...	1/0	1/6	—
A. R. GAUL.			
A SONG OF LIFE (Ode to Music) ...	1/0	—	—
JOAN OF ARC (Sol-FA, 1/0) ...	2/6	3/0	4/0
PASSION SERVICE ...	2/6	3/0	4/0
RUTH (Sol-FA, 0/8) ...	2/0	2/6	4/0
THE HOLY CITY (Sol-FA, 1/0) ...	2/6	3/0	4/0
TEN VIRGINS (Sol-FA, 1/0) ...	2/6	3/0	4/0
ISRAEL IN THE WILDERNESS (Sol-FA, 1/0) ...	2/6	3/0	4/0
FR. GERNESHEIM.			
SALAMIS. A TRIUMPH SONG (Male voices) ...	1/8	—	—
F. E. GLADSTONE.			
PHILIPPI ...	2/6	—	—
GLUCK.			
ORPHEUS ...	3/6	—	—
HERMANN GOETZ.			
BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—
NGENIA ...	1/0	—	—
THE WATER-LILY (Male voices) ...	1/8	—	—
CH. GOUNOD.			
MORS ET VITA (Latin or English) ...	6/0	6/6	7/8
DITTO, Sol-FA (Latin and English) ...	3/0	—	—
THE REDEMPTION (English words) (Sol-FA, 2/0) ...	6/0	6/0	7/8
DITTO (French Words) ...	5/4	—	—
DITTO (German Words) ...	10/0	—	—
MESSE SOLENNELLE (St. Cecilia) ...	1/0	1/6	2/6
OUT OF DARKNESS ...	1/0	—	—
COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0	3/0
TROISIEME MESSE SOLENNELLE ...	2/6	—	—
DE PROFUNDIS (130th Psalm) (Latin Words) ...	1/0	—	—
DITTO (Out of darkness) ...	1/0	—	—
THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filiz Jerusalem) ...	1/0	—	—
DAUGHTERS OF JERUSALEM ...	1/0	—	—
GALLIA (Sol-FA, 0/4) ...	1/0	—	—

A. M. GOODHART.	First Copr.	First Bound.	Clas. Gilt.
EARL HALDAN'S DAUGHTER ...	1/0	—	—
ARETHUSA ...	2/0	—	—
C. H. GRAUN.			
THE PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/6	4/0
TE DEUM ...	2/0	2/6	4/0
ALAN GRAY.			
THE WIDOW OF ZAREPHATH ...	2/0	—	—
J. O. GRIMM.			
THE SOUL'S ASPIRATION ...	1/0	—	—
G. HALFORD.			
THE PARACLETE ...	2/0	—	—
HANDEL.			
ALEXANDER'S FEAST ...	2/6	2/6	4/0
ACIS AND GALATEA ...	1/0	1/6	2/6
DITTO, New Edition, edited by J. Barnby ...	1/0	1/6	2/6
DITTO, Sol-FA, 1/0			
ALCESTE ...	2/6	—	—
SEMELE ...	2/6	2/6	5/0
THE PASSION ...	2/0	2/6	5/0
THE TRIUMPH OF TIME AND TRUTH ...	2/0	2/6	5/0
ALEXANDER BALUS ...	2/0	2/6	5/0
HERCULES ...	2/0	2/6	5/0
ATHALIAH ...	2/0	2/6	5/0
ESTHER ...	2/0	2/6	5/0
SUSANNA ...	2/0	2/6	5/0
THEODORA ...	2/0	2/6	5/0
BELSHAZZAR ...	2/0	2/6	5/0
THE MESSIAH, edited by V. Novello (Sol-FA, 1/0) ...	2/0	2/6	4/0
THE MESSIAH, ditto, Pocket Edition ...	1/0	1/6	2/6
THE MESSIAH, edited by W. T. Best ...	2/0	2/6	4/0
ISRAEL IN EGYPT, edited by Mendelssohn ...	2/0	2/6	4/0
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit. ...	1/0	1/6	2/6
JUDAS MACCABÆUS (Sol-FA, 1/0) ...	2/0	2/6	4/0
JUDAS MACCABÆUS, Pocket Edition ...	1/0	1/6	2/6
SAMSON (Sol-FA, 1/0) ...	2/0	2/6	4/0
SOLOMON ...	2/0	2/6	4/0
JEPHTHA ...	2/0	2/6	4/0
JOSHUA ...	2/0	2/6	4/0
DEBORAH ...	2/0	2/6	4/0
SAUL ...	2/0	2/6	4/0
CHANDOS TE DEUM ...	1/0	1/6	2/6
DETINGEN TE DEUM ...	1/0	1/6	2/6
UTRECHT JUBILATE ...	1/0	—	—
O PRaise THE LORD (6th Chandos Anthem) ...	1/0	—	—
CORONATION AND FUNERAL ANTHEMS ...	—	—	5/0
Or, singly:—			
THE KING SHALL REJOICE ...	0/8	—	—
ZADOK THE PRIEST ...	0/8	—	—
MY HEART IS INDITING ...	0/8	—	—
LET THY HAND BE STRENGTHENED ...	0/8	—	—
THE WAYS OF ZION ...	1/0	—	—
ODE ON ST. CECILIA'S DAY ...	1/0	1/6	2/6
L'ALLEGRO ...	2/0	2/6	4/0
HAYDN.			
THE CREATION (Sol-FA, 1/0) ...	2/0	2/6	4/0
THE CREATION, Pocket Edition ...	1/0	1/6	2/6
THE SEASONS ...	2/0	2/6	5/0
Each Season, singly (SPRING, Tonic Sol-fa, 6d.) ...	1/0	—	—
FIRST MASS, IN B FLAT (Latin) ...	1/0	1/6	2/6
DITTO (Latin and English) ...	1/0	1/6	2/6
SECOND MASS, IN C (Latin) ...	1/0	1/6	2/6
THIRD MASS (IMPERIAL) (Latin and English) ...	1/0	1/6	2/6
DITTO (Latin) ...	1/0	1/6	2/6
SIXTEENTH MASS (Latin) ...	1/6	2/0	2/6
THE PASSION; OR, SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS ...	2/0	2/6	4/0
TE DEUM (English and Latin) ...	1/0	—	—
INSANÆ ET VANÆ CURE (Ditto) ...	0/4	—	—
BATTISON HAYNES.			
THE FAIRIES' ISLE (Female voices) ...	2/6	—	—
H. HEALE.			
JUBILEE ODE ...	1/6	—	—
C. SWINNERTON HEAP.			
FAIR ROSAMOND (Sol-FA, 2/0) ...	3/6	4/0	5/0
EDWARD HECHT.			
ERIC THE DANE ...	3/0	—	—
O MAY I JOIN THE CHOIR INVISIBLE ...	1/0	—	—
GEORGE HENSCHER.			
OUT OF DARKNESS (130th Psalm) ...	2/6	—	—
HENRY HILES.			
FAYRE PASTOREL ...	6/6	—	—
THE CRUSADERS ...	2/6	—	—
FERDINAND HILLER.			
NALA AND DAMAYANTI ...	4/0	—	6/6
A SONG OF VICTORY (Sol-FA, 0/9) ...	1/0	1/6	—

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

				Part Cant.	Part Bass.	Cost Gilt.
<b>HEINRICH HOFMANN.</b>						
FAIR MELUSINA ... ..	2/0	3/6	4/0			
CINDERELLA ... ..	4/0					
SONG OF THE NORNS (Female voices) ...	1/0	—	—			
<b>HUMMEL.</b>						
FIRST MASS, IN B FLAT ... ..	1/0	1/6	2/6			
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0			
SECOND MASS, IN E FLAT ... ..	1/0	1/6	2/6			
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0			
THIRD MASS, IN D ... ..	1/0	1/6	2/6			
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0			
ALMA VIRGO (Latin and English) ...	0/4	—	—			
QUOD IN ORBE (Ditto) ... ..	0/4	—	—			
<b>W. H. HUNT.</b>						
STABAT MATER ... ..	2/0	3/6	—			
<b>H. H. HUSS.</b>						
AVE MARIA (Female voices) ... ..	1/0	—	—			
<b>F. ILIFFE.</b>						
ST. JOHN THE DIVINE ... ..	1/0	—	—			
<b>JOHN WILLIAM JACKSON.</b>						
I CRIED UNTO GOD ... ..	1/6	—	—			
<b>W. JACKSON.</b>						
THE YEAR ... ..	2/0	2/6	—			
<b>D. JENKINS.</b>						
DAVID AND SAUL (Sol-FA, 3/0) ... ..	2/0	3/6	—			
<b>A. JENSEN.</b>						
THE FEAST OF ADONIS ... ..	1/0	—	—			
<b>W. JOHNSON.</b>						
ECCE HOMO ... ..	2/0	—	—			
<b>C. WARWICK JORDAN.</b>						
BLOW YE THE TRUMPET IN ZION ...	1/6	—	—			
<b>ALFRED KING.</b>						
THE EPIPHANY ... ..	2/0	—	—			
<b>N. KILBURN.</b>						
THE SILVER STAR (Female voices) ...	1/6	—	—			
<b>OLIVER KING.</b>						
BY THE WATERS OF BABYLON (137th Psalm)...	1/6	—	—			
THE NALADS (Female voices) ... ..	2/6	—	—			
<b>J. KINROSS.</b>						
SONGS IN A VINEYARD (Female voices) ...	2/6	—	—			
(Ditto, Sol-FA, 0/6) ... ..	—	—	—			
<b>H. LAHEE.</b>						
THE SLEEPING BEAUTY (Female voices)...	2/6	—	—			
(Ditto, Sol-FA, 0/6) ... ..	—	—	—			
<b>LEONARDO LEO.</b>						
DIXIT DOMINUS ... ..	1/0	1/6	—			
<b>H. LESLIE.</b>						
THE FIRST CHRISTMAS MORN ... ..	2/6	—	—			
<b>F. LISZT.</b>						
THE LEGEND OF ST. ELIZABETH ... ..	3/0	3/6	5/0			
THIRTEENTH PSALM ... ..	2/0	—	—			
<b>C. H. LLOYD.</b>						
ALCESTIS ... ..	2/0	—	—			
ANDROMEDA ... ..	2/0	3/6	5/0			
HERO AND LEANDER ... ..	1/6	—	—			
THE SONG OF BALDER ... ..	1/0	—	—			
THE LONGBEARDS' SAGA (Male voices) ...	1/6	—	—			
THE GLEANERS' HARVEST (Female voices)	2/6	—	—			
A SONG OF JUDGMENT ... ..	2/6	2/0	4/0			
<b>W. H. LONGHURST.</b>						
THE VILLAGE FAIR ... ..	2/0	2/6	—			
<b>HAMISH MACCUNN.</b>						
LAY OF THE LAST MINSTREL (Sol-FA, 1/6)	2/6	3/0	4/0			
LORD ULLIN'S DAUGHTER (Sol-FA, 0/6)...	1/0	—	—			
<b>G. A. MACFARREN.</b>						
SONGS IN A CORNFIELD (Female voices)	2/6	—	4/0			
MAY-DAY (Sol-FA, 0/6) ... ..	1/0	1/6	2/6			
THE SOLDIER'S LEGACY (Operetta) ...	6/0	—	—			
OUTWARD BOUND ... ..	1/0	—	2/6			
<b>A. C. MACKENZIE.</b>						
THE DREAM OF JUBAL ... ..	2/6	3/0	4/0			
THE STORY OF SAYID ... ..	2/6	3/6	5/0			
JASON ... ..	2/6	3/0	4/0			
THE BRIDE (Sol-FA, 0/6) ... ..	1/0	—	—			
THE ROSE OF SHARON (Sol-FA, 2/0) ...	5/0	6/0	7/6			
JUBILEE ODE ... ..	2/6	—	—			
THE COTTER'S SATURDAY NIGHT ... ..	2/0	—	—			
THE NEW COVENANT ... ..	1/6	—	—			
VENI, CREATOR SPIRITUS ... ..	2/0	—	—			
<b>J. B. McEWEN.</b>						
THE VISION OF JACOB ... ..	2/0	—	—			
<b>F. W. MARKÜLL.</b>						
ROLAND'S HORN (Male Voices) ... ..	2/6	—	—			
<b>F. E. MARSHALL.</b>						
PRINCE SPRITE (Female voices) ... ..	2/6	—	—			
<b>J. H. MEE.</b>						
HORATIUS (Male voices) ... ..	1/0	—	—			
<b>MENDELSSOHN.</b>						
ELIJAH (Sol-FA, 1/0) ... ..	2/0	2/6	4/0			
ELIJAH (Pocket Edition) ... ..	1/0	1/6	2/0			
<b>MENDELSSOHN—continued.</b>						
AS THE HART PANTS (42nd Psalm) ... ..	1/0	—	—			
COME, LET US SING (95th Psalm) ... ..	1/0	—	—			
WHEN ISRAEL OUT OF EGYPT CAME ...	1/0	—	5/0			
(Ditto, Sol-FA, 0/6) ... ..	—	—	—			
NOT UNTO US, O LORD (115th Psalm) ...	1/0	—	—			
ST. PAUL (Sol-FA, 1/0) ... ..	2/0	2/6	4/0			
ST. PAUL (Pocket Edition) ... ..	1/0	1/6	2/0			
HYMN OF PRAISE (Lobgesang) (Sol-FA, 1/0)	1/0	1/6	2/6			
LORD, HOW LONG WILT THOU FORGET ME	1/0	—	—			
(Ditto, Sol-FA, 0/4) ... ..	—	—	—			
HEAR MY PRAYER (a. solo and chorus) (Sol-FA, 0/3)	1/0	—	—			
(Ditto) ... ..	0/4	—	—			
LAUDA SION (Praise Jehovah) (Sol-FA, 0/3)	2/0	2/6	4/0			
THE FIRST WALPURGIS NIGHT (Sol-FA, 1/0)...	1/0	1/6	2/6			
MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	—	—			
ATHALIE (Sol-FA, 1/0) ... ..	2/0	2/6	4/0			
ANTIGONE (Male voices) (Sol-FA, 1/0) ...	4/0	—	6/0			
MAN IS MORTAL (8 voices) ... ..	1/0	—	—			
FESTGESANG (Hymns of Praise) ... ..	1/0	—	—			
(Ditto) (Male voices) ... ..	1/0	—	—			
CHRISTUS (Sol-FA, 0/6) ... ..	1/0	—	—			
THREE MOTETS FOR FEMALE VOICES ...	1/0	—	—			
SON AND STRANGER (Operetta) ... ..	4/0	—	—			
LORELEY (Sol-FA, 0/6) ... ..	1/0	—	—			
CEPIDUS AT COLONOS (Male voices) ...	3/0	—	—			
TO THE SONS OF ART (Ditto) (Sol-FA, 0/3)	1/0	—	—			
JUDGE ME, O GOD (43rd Psalm) (Sol-FA, 0/14)	0/4	—	—			
WHY RAGE FIERCELY THE HEATHEN ...	0/6	—	—			
MY GOD, WHY, O WHY HAST THOU FOR-	—	—	—			
SATEN ME (42nd Psalm) ... ..	0/6	—	—			
SING TO THE LORD (98th Psalm) ... ..	0/6	—	—			
SIX ANTHEMS for the Cathedral at Berlin. For	—	—	—			
8 voices, arranged in 4 parts ... ..	0/6	—	—			
AVE MARIA (Saviour of Sinners), 8 voices ...	1/0	—	—			
<b>MEYERBEER.</b>						
NINETY-FIRST PSALM (Latin) ... ..	1/0	—	—			
(Ditto) (English) ... ..	1/0	—	—			
<b>B. MOLIQUE.</b>						
ABRAHAM ... ..	2/0	2/6	5/0			
<b>MOZART.</b>						
KING THAMOS ... ..	1/0	1/6	—			
FIRST MASS (Latin and English) ... ..	1/0	1/6	2/6			
SEVENTH MASS, IN B FLAT ... ..	1/0	—	—			
COMMUNION SERVICE, IN B FLAT, ditto ...	1/6	—	—			
TWELFTH MASS (Latin) ... ..	1/0	1/6	2/6			
(Ditto) (Latin and English) (Sol-FA, 0/6)	1/0	1/6	2/6			
REQUIEM MASS ... ..	1/0	1/6	2/6			
(Ditto) (Latin and English) (Sol-FA, 1/0)...	1/0	1/6	2/6			
LITANIA DE VENERABILI ALTARIS (EB) ...	1/6	2/0	3/6			
LITANIA DE VENERABILI SACRAMENTO (EB)	1/6	2/0	3/6			
SPLENDENTE TE DEUS ... ..	0/3	—	—			
O GOD, WHEN THOU APPEAREST ... ..	0/3	—	—			
HAVE MERCY, O LORD ... ..	0/3	—	—			
GLORY, HONOUR, PRAISE ... ..	0/3	—	—			
<b>E. MUNDELLA.</b>						
VICTORY OF SONG (Female voices) ... ..	1/0	—	—			
<b>DR. JOHN NAYLOR.</b>						
JEREMIAH ... ..	2/0	—	—			
<b>JOSEF NESVERA.</b>						
DE PROFUNDIS ... ..	2/6	—	—			
<b>HERBERT OAKELEY.</b>						
SELECTION FROM A JUBILEE LYRIC ... ..	1/0	—	—			
<b>REV. SIR FREDK. OUSELEY.</b>						
THE MARTYRDOM OF ST. POLYCARP ... ..	2/6	—	—			
<b>R. P. PAINE.</b>						
THE LORD REIGNETH (93rd Psalm) ... ..	1/0	—	—			
THE PRODIGAL SON ... ..	1/6	—	2/6			
GREAT IS THE LORD ... ..	1/0	—	—			
<b>PALESTRINA.</b>						
MISSA ASSUMPTA EST MARIA ... ..	2/6	—	—			
MISSA PAPE MARCELLI ... ..	2/0	—	—			
MISSA BREVIS ... ..	2/6	—	—			
MISSA "O ADMIRABILE COMMERCIIUM" ...	2/6	—	—			
<b>H. W. PARKER.</b>						
THE KOBOLDS ... ..	1/0	—	—			
<b>C. H. H. PARRY.</b>						
DE PROFUNDIS (130th Psalm) ... ..	2/0	—	—			
ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0)	2/0	—	—			
BLEST PAIR OF SIRENS (Sol-FA, 0/6) ...	1/0	—	—			
FUNERAL ODE (SHIRLEY) ... ..	1/0	—	—			
PROMETHEUS UNBOUND ... ..	2/0	—	—			
JUDITH ... ..	5/0	6/0	7/6			
L'ALLEGRO (Sol-FA, 1/6) ... ..	2/6	—	—			
ETON ... ..	2/0	—	—			
THE LOTUS-EATERS (The Choric Song) ...	2/0	—	—			
JOB ... ..	2/6	—	—			
<b>DR. JOSEPH PARRY.</b>						
NEBUCHADNEZZAR ... ..	2/0	4/0	5/0			
(Ditto, Sol-FA) ... ..	1/6	2/0	2/6			
<b>B. PARSONS.</b>						
THE CRUSADER ... ..	2/6	—	—			
<b>T. M. PATTISON.</b>						
MAY DAY (Sol-FA, 0/6) ... ..	1/6	—	—			
THE MIRACLES OF CHRIST (Sol-FA, 0/6)	2/0	—	—			
THE ANCIENT MARINER ... ..	2/6	—	—			
THE LAY OF THE LAST MINSTREL ... ..	2/6	—	—			

	Paper Cover	Finger Boards	Cloth Gilt
A. L. PEACE.			
ST. JOHN THE BAPTIST ... ..	2/6	—	—
A. H. D. PRENDERGAST.			
THE SECOND ADVENT ... ..	1/6	—	—
PERGOLESI.			
STABAT MATER (Female voices) (Sol-Fa, 0/8)	1/0	—	—
CIRO PINSUTI.			
PHANTOMS—FANTASMI NELL' OMBRA ... ..	1/0	—	—
E. PROUT.			
DAMON AND PHINTIAS (Male voices) ... ..	3/6	—	—
THE RED CROSS KNIGHT (Sol-Fa, 2/0)	4/0	4/6	6/0
THE HUNDREDTH PSALM ... ..	1/0	—	—
FREEDOM ... ..	1/0	—	—
HERWARD ... ..	4/0	—	—
QUEEN AIMÉE (Female voices) ... ..	2/6	—	—
PURCELL.			
DIDO AND ÆNEAS ... ..	2/6	—	—
TE DEUM AND JUBILATE, IN D ... ..	1/0	—	—
J. F. H. READ.			
HAROLD ... ..	4/0	—	6/0
BARTIMEUS ... ..	1/6	—	—
CARACTACUS ... ..	2/6	—	—
THE CONSECRATION OF THE BANNER ... ..	1/6	—	—
IN THE FOREST (Male voices) ... ..	1/0	—	—
PSYCHE ... ..	5/0	—	7/0
THE DEATH OF YOUNG ROMILLY (Male Voices)	1/6	—	—
J. V. ROBERTS.			
JONAH ... ..	3/0	—	—
W. S. ROCKSTRO.			
THE GOOD SHEPHERD ... ..	2/6	—	—
ROLAND ROGERS.			
PRAYER AND PRAISE ... ..	4/0	—	—
ROMBERG.			
THE LAY OF THE BELL (New Edition, translated by the Rev. J. Troutbeck, D.D.) (Sol-Fa, 0/8)	1/0	1/6	2/6
THE TRANSIENT AND THE ETERNAL ... ..	1/0	—	—
Ditto, Sol-Fa, 0/4	—	—	—
ROSSINI.			
STABAT MATER (Sol-Fa, 1/0) ... ..	1/0	1/6	2/6
MOSES IN EGYPT ... ..	6/0	6/6	7/6
CHARLES B. RUTENBER.			
DIVINE LOVE ... ..	2/6	—	—
C. SAINTON-DOLBY.			
FLORIMEL (Female voices) ... ..	2/6	—	—
CAMILLE SAINT-SAËNS.			
THE HEAVENS DECLARE—CÆLI ENARRANT (19th Psalm)... ..	1/6	—	—
W. H. SANGSTER.			
ELYSIUM ... ..	1/0	—	—
FRANK J. SAWYER.			
THE STAR IN THE EAST ... ..	2/6	—	—
SCHUBERT.			
MASS, IN A FLAT ... ..	1/0	1/6	2/6
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6
MASS, IN E FLAT ... ..	2/0	2/6	4/0
COMMUNION SERVICE, ditto ... ..	2/0	2/6	4/0
MASS, IN B FLAT ... ..	1/0	1/6	2/6
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6
MASS, IN C ... ..	1/0	1/6	2/6
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6
MASS, IN G ... ..	1/0	1/6	2/6
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6
MASS, IN F ... ..	1/0	1/6	2/6
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6
SONG OF MIRIAM (Sol-Fa, 0/8) ... ..	1/0	—	—
SCHUMANN.			
THE MINSTREL'S CURSE ... ..	1/6	—	—
THE KING'S SON ... ..	1/0	—	—
MIGNON'S REQUIEM ... ..	1/0	—	—
PARADISE AND THE PERI (Sol-Fa, 1/6) ... ..	2/6	3/0	4/0
PILGRIMAGE OF THE ROSE ... ..	1/0	1/6	2/6
MANFRED ... ..	1/0	—	—
FAUST ... ..	2/0	3/6	5/0
ADVENT HYMN, "IN LOWLY GUISE" ... ..	1/0	—	—
NEW YEAR'S SONG (Sol-Fa, 0/8) ... ..	1/0	—	—
H. SCHUTZ.			
THE PASSION OF OUR LORD ... ..	1/0	—	—
BERTRAM LUARD SELBY.			
CHORUSES AND INCIDENTAL MUSIC TO "HELENA IN TROAS" ... ..	2/6	—	—
J. SHORT.			
MASS (S. George) ... ..	3/6	—	—
MASS (S. Joseph) ... ..	2/0	—	—
E. SILAS.			
MASS, IN C ... ..	1/0	—	—
COMMUNION SERVICE IN C ... ..	1/6	—	—
JOASH ... ..	4/0	—	—
R. SLOMAN.			
SUPPLICATION AND PRAISE ... ..	5/0	—	—
HENRY SMART.			
KING RENÉ'S DAUGHTER (Female voices) ... ..	2/6	—	—
THE BRIDE OF DUNKERRON (Sol-Fa, 1/6) ... ..	2/0	2/6	4/0

	Paper Cover	Finger Boards	Cloth Gilt
J. M. SMETON.			
KING ARTHUR (Sol-Fa, 1/0) ... ..	2/6	—	—
ARIADNE (Sol-Fa, 0/8) ... ..	2/0	—	—
ALICE MARY SMITH.			
THE RED KING (Men's voices) ... ..	1/0	—	—
THE SONG OF THE LITTLE BALTING (ditto) ... ..	1/0	—	—
Ditto, Sol-Fa, 0/8	—	—	—
ODE TO THE NORTH-EAST WIND ... ..	1/0	—	—
ODE TO THE PASSIONS ... ..	2/0	—	—
A. SOMERVELL.			
MASS, IN C MINOR ... ..	2/6	—	—
CHARLTON T. SPEER.			
THE DAY DREAM ... ..	2/0	—	—
SPOHR.			
MASS (for 5 solo voices and double choir) ... ..	2/0	—	—
HYMN TO ST. CECILIA ... ..	1/0	—	—
CALVARY ... ..	2/6	3/0	4/0
FALL OF BABYLON ... ..	3/0	3/6	5/0
LAST JUDGMENT (Sol-Fa, 1/0) ... ..	1/0	1/6	2/6
THE CHRISTIAN'S PRAYER ... ..	1/0	1/6	2/6
GOD, THOU ART GREAT (Sol-Fa, 0/8) ... ..	1/0	—	—
HOW LOVELY ARE THY DWELLINGS FAIR ... ..	0/8	—	—
JEHOVAH, LORD OF HOSTS ... ..	0/4	—	—
JOHN STAINER.			
THE CRUCIFIXION (Sol-Fa, 0/8) ... ..	1/6	2/0	—
ST. MARY MAGDALEN (Sol-Fa, 1/0) ... ..	2/0	2/6	4/0
THE DAUGHTER OF JAIKUS (Sol-Fa, 0/8) ... ..	1/6	2/0	—
C. VILLIERS STANFORD.			
EDEN ... ..	5/0	6/0	7/6
THE VOYAGE OF MÆLDUNE ... ..	2/6	3/0	4/0
CARMEN SÆCULARE ... ..	1/6	—	—
THE REVENGE (Sol-Fa, 0/8) ... ..	1/6	—	—
GOD IS OUR HOPE (46th Psalm) ... ..	2/0	—	—
CEDIPUS REX (Male voices) ... ..	3/0	—	—
THE BATTLE OF THE BALTIC ... ..	1/6	—	—
H. W. STEWARDSON.			
GIDEON ... ..	4/0	—	—
J. STORER.			
THE TOURNAMENT ... ..	2/0	—	—
E. C. SUCH.			
NARCISSUS AND ECHO ... ..	3/0	—	—
GOD IS OUR REFUGE (46th Psalm) ... ..	1/0	—	—
ARTHUR SULLIVAN.			
THE GOLDEN LEGEND (Sol-Fa, 2/0) ... ..	3/6	4/3	5/0
ODE FOR THE COLONIAL AND INDIAN EXHIBITION ... ..	1/0	—	—
FESTIVAL TE DEUM ... ..	1/0	1/6	2/6
W. TAYLOR.			
ST. JOHN THE BAPTIST ... ..	—	4/0	—
A. GORING THOMAS.			
THE SUN-WORSHIPPERS ... ..	1/0	—	—
E. H. THORNE.			
BE MERCIFUL UNTO ME ... ..	1/0	—	—
FERRIS TOZER.			
KING NEPTUNE'S DAUGHTER (Female Voices) ... ..	2/6	—	—
VAN BREE.			
ST. CECILIA'S DAY (Sol-Fa, 0/8) ... ..	1/0	1/6	2/6
CHARLES VINCENT.			
A NIGHT IN FAIRYLAND (Female Voices) ... ..	1/6	—	—
THE VILLAGE QUEEN (Female voices) ... ..	2/6	—	—
THE LITTLE MERMAID (Female voices) ... ..	2/6	—	—
W. M. WAIT.			
THE GOOD SAMARITAN ... ..	2/0	—	—
R. H. WALKER.			
JERUSALEM ... ..	2/0	—	—
WEBER.			
IN CONSTANT ORDER (Hymn) ... ..	1/6	—	—
MASS, IN G (Latin and English) ... ..	1/0	1/6	2/6
MASS, IN E FLAT (Ditto) ... ..	1/0	1/6	2/6
COMMUNION SERVICE, IN E FLAT ... ..	1/6	—	—
JUBILEE CANTATA ... ..	1/0	1/6	—
PRECIOSA ... ..	1/0	—	—
THREE SEASONS ... ..	1/0	—	—
S. WESLEY.			
IN EXITU ISRAEL ... ..	0/4	—	—
DIXIT DOMINUS ... ..	1/0	—	—
S. S. WESLEY.			
O LORD, THOU ART MY GOD ... ..	1/0	—	—
J. E. WEST.			
SEED-TIME AND HARVEST ... ..	2/0	—	—
C. LEE WILLIAMS.			
THE LAST NIGHT AT BETHANY (Sol-Fa, 1/0) ... ..	2/0	2/6	—
GETHEMANE ... ..	2/0	2/6	—
A. E. WILSHIRE.			
GOD IS OUR HOPE (Psalm 46) ... ..	2/0	—	—
THOMAS WINGHAM.			
MASS, IN D ... ..	2/0	—	—
TE DEUM (Latin) ... ..	1/6	—	—
CHAS. WOOD.			
ODE TO THE WEST WIND ... ..	1/0	—	—
J. M. W. YOUNG.			
THE RETURN OF ISRAEL TO PALESTINE ... ..	2/6	3/0	—

# NOVELLO'S VIOLIN & PIANOFORTE ALBUMS.

*1. <b>MENDELSSOHN.</b> —Four Marches. Transcribed by B. TOURS. No. 1, Wedding March; No. 2, War March of the Priests; No. 3, Cornelius March; No. 4, Funeral March ... ..	s. d.	*16. <b>HAACKMAN.</b> —Twelve Characteristic Pieces ... ..	s. d.
*2. <b>BERTHOLD TOURS.</b> —Thirty Melodies (expressly written to be used in connection with the Author's VIOLIN PRIMER) ... ..	2 6	17. <b>HANDEL.</b> —Six Sonatas. The Pianoforte Accompaniment by A. DOLMETSCH ... ..	2 6
*3. <b>MENDELSSOHN.</b> —"Elijah." Ten Transcriptions by B. TOURS ... ..	2 6	18. <b>ARCANGELO CORELLI.</b> —Six Trios. For Two Violins and Violoncello, or Pianoforte; or as Quartets, with Violoncello and Pianoforte. Edited and the Pianoforte Accompaniment by A. DOLMETSCH ... ..	3 6
*4. <b>GOUNOD.</b> —"Mors et Vita." Ten Transcriptions by B. TOURS ... ..	1 0	19. <b>KATE RALPH.</b> —Six Pieces ... ..	3 6
*5. <b>BATTISON HAYNES.</b> —Twelve Sketches ... ..	2 6	20. <b>VARIOUS COMPOSERS.</b> —Fourteen Pieces ... ..	2 6
*6. <b>SIEGFRIED JACOBY.</b> —Hungarian Dances. (Transcribed) ... ..	2 6	21. <b>VARIOUS COMPOSERS.</b> —Twelve Pieces ... ..	2 6
7. <b>IPPOLITO RAGGHIANI.</b> —Nine Morceaux de Salon... ..	2 6	22. <b>VARIOUS COMPOSERS.</b> —Thirteen Pieces ... ..	2 6
8. <b>OLIVER KING.</b> —Twelve Pieces ... ..	2 6	23. <b>ROSALIND F. ELLICOTT.</b> —Six Pieces ... ..	2 6
*9. <b>JOACHIM RAFF.</b> —Six Morceaux de Salon ... ..	2 6	*24. <b>ARTHUR SULLIVAN.</b> —"The Golden Legend." Nine Transcriptions by B. TOURS ... ..	2 6
10. <b>SIEGFRIED JACOBY.</b> —Six Characteristic Pieces. For Two Violins ... ..	2 6	25. <b>J. MÜLLER.</b> —Forest Pieces (Op. 9) ... ..	2 6
11. <b>ARCANGELO CORELLI.</b> —Twelve Sonatas. In Two Books. Edited by A. DOLMETSCH. Book I. ... ..	3 6	26. <b>ETHEL M. BOYCE.</b> —Eight Pieces ... ..	2 6
*12. <b>ARCANGELO CORELLI.</b> —Twelve Sonatas. In Two Books. Edited by A. DOLMETSCH. Book II. ... ..	3 6	27. <b>I. B. POZNANSKI.</b> —Ten Pieces ... ..	2 6
*13. <b>SIEGFRIED JACOBY.</b> —Eight National Melodies. (Arranged) ... ..	2 6	28. <b>CH. DE BÉRIOT.</b> —Eight Pieces... ..	2 6
*14. <b>GOUNOD.</b> —"Redemption." Nine Transcriptions by B. TOURS ... ..	2 6	29. <b>HENRY PURCELL.</b> —Fourteen Pieces. The Pianoforte Accompaniment, Marks of Expression, Bowing, and Fingering by ARNOLD DOLMETSCH ... ..	2 6
*15. <b>ARNOLD DOLMETSCH.</b> —Twelve Easy Pieces ... ..	2 6	30. <b>H. W. ERNST.</b> —Seven Pieces ... ..	2 6
		31. <b>F. DAVID.</b> —Five Pieces ... ..	2 6
		32. <b>H. VIEUXTEMPS.</b> —Four Pieces... ..	2 6

\* These Albums may also be had arranged for Violoncello and Pianoforte.

*A. <b>C. MACKENZIE.</b> —Six Pieces for Violin. With Pianoforte Accompaniment. No. 1, Gavotte; No. 2, Berceuse; No. 3, Benedictus; No. 4, Zingaresca; No. 5, Saltarello; No. 6, Tema con Variazioni net	s. d.	<b>A. C. MACKENZIE—continued.</b>	s. d.
Zingaresca (from the above) ... ..	5 0	Two Pieces (Barcarola and Villanella), Op. 47, No. 2, for Violin with Pianoforte Accompaniment ... ..	3 6
Benedictus (from the above) ... ..	2 0	Pibroch.—Suite for Violin Solo. Arrangement for Violin and Pianoforte net	6 0
" " Arranged for Orchestra. Full Score ... ..	2 0	Orchestral Parts ... ..	18 0
" " Orchestral Parts ... ..	3 6	<b>JOSEPH NEŠVERA.</b> —Ten Pieces for the Violin. With Pianoforte Accompaniment ... ..	6 0
Highland Ballad, Op. 47, No. 1, for Violin with Pianoforte Accompaniment... ..	3 6	<b>C. GURLITT.</b> —Six Pieces for Violin. With Pianoforte Accompaniment net	4 0
		Romance (from the above) ... ..	2 0

LONDON & NEW YORK: NOVELLO, EWER AND CO.

# NOVELLO'S NEW VOCAL ALBUMS.

## ENGLISH FOLK-SONGS

COLLECTED, ARRANGED, AND PROVIDED WITH SYMPHONIES AND  
ACCOMPANIMENTS FOR THE PIANOFORTE BY

WM. ALEX<sup>R</sup>. BARRETT.

Price Two Shillings and Sixpence.

Good morning, pretty maid.	Derry-down Dale.
The country lass.	Bonny light horseman.
The painful plough.	The soldier's farewell.
Old May song.	The jolly waterman.
The Peace-Egger's song.	Saucy sailor boy.
Sheep-shearing day.	Paul Jones.
Harvest-home song.	William and Mary.
John Barleycorn.	Britons, strike home.
Hunting song.	Ward, the pirate.
The buffalo.	Mariboro'.
Drink little England dry.	Polka mad.
Ye sons of Albion.	Grand conversation of Napoleon.
The gallant hussar.	The punch ladle.
Sheep shearing.	The churchwarden's song.
May song.	A jug of this.
Cupid, the pretty ploughboy.	The lost lady found.
The old farmer.	Mary of the moor.
The honest ploughman.	Undaunted Mary.
Flash lad.	Banks of sweet primroses.
The birds in the spring.	The cuckoo.
The Masonic hymn.	New garden fields.
The seasons.	Go no more a rushing.
Somersetshire hunting song.	Richard of Taunton Dean.
Tally ho! hark away.	Advice to bachelors.
The barbel.	Botany Bay.
Go from my window.	Old Rosin the beau.
The nightingale.	The new-mown hay.

## TWENTY-ONE SONGS

COMPOSED BY

EDWARD JAMES LODER

1813-1865.

EDITED BY

WM. ALEX<sup>R</sup>. BARRETT.

Price Two Shillings.

The British Anchor.	Childhood's dreams.
Three ages of love.	My home.
Wake from thy grave, Giselle.	Sweet village bells.
Father Francis.	'Tis night, 'tis night.
The old house at home.	Wake, my Love.
Philip the Falconer.	Robin Hood.
I cannot flatter.	The Outlaw.
Oh! here's to the Holly.	The home of early years.
There's a light in her laughing	Old Christmas.
eye.	Oh! the merry days.
The brave old oak.	The Diver.

## GIPSY SONGS

COMPOSED BY

KAREL BENDL.

THE ENGLISH VERSION BY F. CORDER.

Price Two Shillings and Sixpence each Series.

### FIRST SERIES.

I am a free born Romany.	Sweet is our farewell song.
One old song my Mother taught.	How silent is the forest grove.
Gipsy boy.	Oh, my fair lost rosebud!
What plaintive dirge.	Dulcimer, let me play thee.
When the Gipsy heareth.	Play, oh play, ye gipsies!
One pure drop of water.	The end is nigh, oh! let medie.
Sound the harp and cembal.	Happy, free, and careless.

### SECOND SERIES.

Ho, comrades! let wild melody.	Jolly rags.
Decked in spotless linen.	Wand'ring ever wand'ring.
Wild wanderer, thy heart is strong.	See this pretty girlie.
Sound the harp and zither.	How long it seems.
Love, hear my lips pronounce thy	On the lake.
name.	When she dances with me.
See 'mid craggy passes.	

## EIGHTEEN SONGS

COMPOSED BY

A. C. MACKENZIE.

(Op. 17 and 31.)

Complete, cloth, 7s. 6d.; or, in Three Books, 2s. 6d. each.

### BOOK I.

Phyllis the fair.	.. .. .	Robert Burns.
It was the time of roses	.. .. .	Thomas Hood.
Light slumber is quitting the eyelids	.. .. .	Frederick Locker.
O, hush thee, my babe	.. .. .	Walter Scott.
The earth below and the Heaven above	.. .. .	Charles Grant.
If love were what the rose is	.. .. .	Algernon Swinburne.

### BOOK II.

What does little birdie say? (A)	.. .. .	Tennyson.
What does little birdie say? (B)	.. .. .	Tennyson.
Of all sweet birds	.. .. .	Peire Vidal.
Lift my spirit up to thee	.. .. .	Charles Grant.
Russian Love Song	.. .. .	J. Arthur Blaikie.
While my lady sleepeth (Op. 12, No. 2)	.. .. .	J. G. Lockhart.
The Song of Love and Death	.. .. .	Tennyson.

### BOOK III.

The first spring day (Op. 17, No. 1)	.. .. .	Christina Rossetti.
When I am dead (Op. 17, No. 2)	.. .. .	Christina Rossetti.
A Birthday (Op. 17, No. 3)	.. .. .	Christina Rossetti.
Up with the sail (Op. 16, No. 1)	.. .. .	J. Logie Robertson.
O roaming wind (Op. 16, No. 2)	.. .. .	J. Logie Robertson.
Something sad (Op. 16, No. 3)	.. .. .	J. Logie Robertson.

## TWELVE SONGS

COMPOSED BY

HENRY PURCELL.

EDITED AND ARRANGED, WITH ACCOMPANIMENT FOR THE PIANOFORTE

BY

WILLIAM H. CUMMINGS.

Price Two Shillings and Sixpence.

The Knotting Song.	I'll sail upon the Dog-Star.
Nymphs and Shepherds.	They tell us that you mighty pow'rs
I attempt from Love's sickness.	On the Brow of Richmond Hill.
Full Fathom five.	Fairest Isle, all isles excelling.
Come unto these yellow sands.	What shall I do?
When I am laid in earth.	From Rosy Bow'rs.

## SEVEN SONGS

COMPOSED BY

J. STAINER.

Price Two Shillings and Sixpence.

1. Das Ferne Land.	7. Poesie (Poesy)
2. The Far-off Land.	8. An Leukon.
3. Der Rosenstrauch.	9. To Leukon.
4. The Rose Bush.	10. Quand je te vois.
5. Das Meer der Hoffnung.	11. Daheim. (In Thee).
6. The Ocean of Hope.	

## TEN CANZONETS

COMPOSED BY

J. HAYDN.

Price One Shilling and Sixpence.

Despair.	My mother bids me bind my hair.
Fidelity.	Now the dancing sunbeams play
Hark! what I tell to thee (The	(The Mermaid's Song).
Spirit Song).	O tuneless voice!
High on the giddy bending mast	She never told her love.
(The Sailor's Song).	The season comes when first we
In thee I bear so dear a part	met (Recollection).
(Sympathy).	

LONDON & NEW YORK: NOVELLO, EWER AND CO.



# NOVELLO'S NEW VOCAL ALBUMS.

## TWENTY SONGS

COMPOSED BY  
**THOMAS AUGUSTINE ARNE**  
(1710-1778).

EDITED, AND WITH PIANOFORTE ACCOMPANIMENTS, BY  
**WM. ALEXR. BARRETT.**

Price One Shilling and Sixpence.

### CONTENTS.

- No. 1. Bacchus, God of Mirth and Wine.
2. In Infancy.
3. Fresh and strong the breeze is blowing.
4. When daisies pied.
5. Thou soft-flowing Avon.
6. When youth's sprightly flood.
7. Despairing beside a clear stream.
8. The Sycamore shade.
9. The topsails shiver in the wind.
10. The Shepherd.
11. The Soldier tired.
12. Where the bee sucks.
13. When forced from dear Hebe.
14. By dimpled brook.
15. The Miller of Mansfield.
16. Now Phœbus sinketh in the West.
17. Blow, blow, thou winter wind.
18. Water parted.
19. Under the greenwood tree.
20. By the gaily circling glass.

## TWENTY SONGS

COMPOSED BY  
**SIR HENRY ROWLEY BISHOP**  
(1786-1855).

EDITED BY WM. ALEXR. BARRETT.

Price One Shilling and Sixpence.

### CONTENTS.

- No. 1. When green leaves come again.
2. The dashing White Sergeant.
3. Bid me discourse.
4. Home, sweet home.
5. Tell me, my heart.
6. Love has eyes.
7. Should he upbraid.
8. Ah! can I e'er forget thee.
9. The Pilgrim of Love.
10. The bloom is on the rye.
11. Be mine, dear Maid.
12. My native hills.
13. My heart and lute.
14. My native Highland home.
15. A soldier's gratitude.
16. Ev'ry bullet has its billet.
17. O, firm as oak.
18. 'Tis when to sleep.
19. Are you angry, Mother?
20. Teach, oh! teach me to forget.

## TWENTY-ONE SONGS

COMPOSED BY  
**CHARLES DIBDIN**  
(1745-1814).

EDITED, AND WITH PIANOFORTE ACCOMPANIMENTS, BY  
**WM. ALEXR. BARRETT.**

Price One Shilling and Sixpence.

### CONTENTS.

- No. 1. In every fertile Valley.
2. The Sailor's Epitaph, or Tom Bowling.
3. Ben Backstay.
4. Then farewell, my trim-built wherry.
5. Jolly Dick, the Lamplighter.
6. I lock'd up all my treasure.
7. Blow high, blow low.
8. While the lads of the village.
9. True courage.
10. Poor Jack.
11. Tom Tough.
12. The Token.
13. The Anchorsmiths.
14. The Greenwich Pensioner.
15. All's one to Jack.
16. The jolly young Waterman.
17. Lovely Nan.
18. The sailor's Journal.
19. The tar for all weathers.
20. 'Tis said we venturous die-hards.
21. The lass that loves a sailor.

## TWENTY SONGS

COMPOSED BY  
**JAMES HOOK**  
(1746-1827).

EDITED, AND WITH PIANOFORTE ACCOMPANIMENTS, BY  
**WM. ALEXR. BARRETT.**

Price One Shilling and Sixpence.

### CONTENTS.

- No. 1. Dear Mary, to thee.
2. O listen to the voice of love.
3. The ray that beams for ever.
4. Bright Phœbus.
5. Within a mile of Edinboro' town.
6. Alone by the light of the moon.
7. The Blackbird.
8. All on board a Man-of-War.
9. Hush ev'ry breeze.
10. The dying Negro.
11. The disconsolate Sailor.
12. The Echo Song.
13. The Cottage in the Grove.
14. May Morning.
15. The contented Shepherd.
16. Lashed to the helm.
17. Pretty little Sue.
18. The Lass of Richmond Hill.
19. Content and a Cot.
20. The Primrose Song.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

# NOVELLO'S PIANOFORTE ALBUMS.

EDITED BY BERTHOLD TOURS.

*In Numbers, each One Shilling; or, Cloth Volumes, each Four Shillings.*

- No. 1.**—**Bach.** Twenty Pieces from Petits Preludes, Suites Anglaises. Partita Nos. 1 to 3, &c.
- No. 2.**—**Bach.** Twenty Pieces from Suites Anglaises, Suites Françaises. Partita Nos. 4 and 5, &c.
- No. 3.**—**Bach.** Twenty Pieces from Petits Preludes, Concertos, Suites Anglaises, &c.  
Nos. 1, 2, and 3, in One Vol., cloth, 4s.
- No. 4.**—**Handel.** Twenty-four Pieces from Suites 1 to 7, Sonatas, "Harmonious Blacksmith," &c.
- No. 5.**—**Handel.** Twenty-four Pieces from Suites 8 to 12, Gavottes, &c.
- No. 6.**—**Handel.** Twenty-four Pieces from Suites 13 to 16, Water Music, &c.  
Nos. 4, 5, and 6, in One Vol., cloth, 4s.
- No. 7.**—**Marches.** Fifteen Pieces, including Mendelssohn's "Hero's March," Rakoczy's March, Bridal March "Lohengrin," &c.
- No. 8.**—**Marches.** Fifteen Pieces, including Meyerbeer's Coronation March, Cornelius March, Pilgrim's March, &c.
- No. 9.**—**Marches.** Fifteen Pieces, including Mendelssohn's Wedding March, March "Tannhäuser," &c.  
Nos. 7, 8, and 9, in One Vol., cloth, 4s.
- No. 10.**—**Gavottes, Minuets, &c.** Sixteen Pieces, including Rameau's Gavotte, Zimmermann's Gavotte, Calkin's Minuet, Silas's Bourrée, &c.
- No. 11.**—**Gavottes, Minuets, &c.** Sixteen Pieces, including Gluck's Gavotte, W. Macfarren's Bourrée, Bach's Bourrée, &c.
- No. 12.**—**Gavottes, Minuets, &c.** Sixteen Pieces, including W. Macfarren's 2nd Gavotte, Sir J. Benedict's Gavotte, Mozart's Minuet, &c.  
Nos. 10, 11, and 12, in One Vol., cloth, 4s.
- No. 13.**—**Wollenhaupt, J.** Ten Pieces, including Marche Hongroise, Scherzo Brilliant, &c.
- No. 14.**—**Wollenhaupt, J.** Ten Pieces, including "La Gazelle," "Mazeppa Galop," &c.
- No. 15.**—**Wollenhaupt, J.** Ten Pieces, including "Les Clochettes," "Feu Follet," &c.  
Nos. 13, 14, and 15, in One Vol., cloth, 4s.
- No. 16.**—**Schweizer, Otto.** Eight Scottish Airs (arranged for four hands).
- No. 17.**—**Spindler, Fritz.** Nine Pieces, including "Murmuring Rivulet," The Pilgrims' Chorus ("Tannhäuser"), &c.
- No. 18.**—**Spindler, Fritz.** Nine Pieces, including "L'Oisillon," "Le Carillon," "The Evening Star" ("Tannhäuser"), &c.
- No. 19.**—**Spindler, Fritz.** Ten Pieces, including "Jeu des Ondes," Valse Mélodieuse, Spinning Song ("Flying Dutchman"), &c.  
Nos. 17, 18, and 19, in One Vol., cloth, 4s.
- No. 20.**—**Goetz, Hermann.** Five Compositions.
- No. 21.**—**Goetz, Hermann.** Four Compositions.
- No. 22.**—**Goetz, Hermann.** Six Compositions.  
Nos. 20, 21, and 22, in One Vol., cloth, 4s.
- No. 23.**—**Rheinberger, Josef.** Seven Compositions.
- No. 24.**—**Rheinberger, Josef.** Eleven Compositions.
- No. 25.**—**Rheinberger, Josef.** Seven Compositions.  
Nos. 23, 24, and 25, in One Vol., cloth, 4s.
- No. 26.**—**Tours, Berthold.** Juvenile Album. Eight Characteristic Pieces (Duets), 2s.
- Nos. 27 and 28.**—**Moscheles, J.** "Domestic Life." Twelve Characteristic Duets, Two Books, each 2s.  
The Two Books, in One Vol., cloth, 4s.
- No. 29.**—**Kjerulf, Halfdan.** Nine Pieces. Op. 4, Nos. 1 to 3; Op. 12, Nos. 1 to 6.
- No. 30.**—**Kjerulf, Halfdan.** Ten Pieces. Op. 24, Nos. 1 to 4; Op. 27, Nos. 1 and 2; Op. 28, Nos. 1 to 4.
- No. 31.**—**Kjerulf, Halfdan.** Op. 28, Nos. 5 and 6; Op. 29; and Twenty Songs arranged for the Pianoforte by the Composer.  
Nos. 29, 30, and 31, in One Vol., cloth, 4s.
- Nos. 32, 33, and 34.** The National Dance Music of Scotland. Arranged for the Pianoforte by Alexander Mackenzie: with additions by his son, Dr. A. C. Mackenzie.  
Nos. 32, 33, and 34, in One Vol., cloth, 4s.
- No. 35.**—**Mackenzie, Dr. A. C.** Eight Pieces. Op. 13, Nos. 1 to 5; Op. 15, Nos. 1 to 3.
- No. 36.**—**Mackenzie, Dr. A. C.** Nine Pieces. Op. 20, Nos. 1 to 6; Op. 23, Nos. 1 to 3.
- No. 37.**—**Mackenzie, Dr. A. C.** Six Songs. Transcribed for the Pianoforte by Guiseppe Buonamici.  
Nos. 35, 36, and 37, in One Vol., cloth, 4s.
- No. 38.**—**Altschul, Rudolf.** Fifty Hungarian National Songs.
- No. 41.**—**Liadoff, Anatole.** Twenty-one Pieces. Op. 2, Nos. 1 to 14; Op. 3, Nos. 1, 3, 4, and 6; Op. 6; Op. 15, Nos. 1 and 2.
- No. 42.**—**Liadoff, Anatole.** Seven Pieces. Op. 4, Nos. 1 to 4; Op. 7, Nos. 1 and 2; Op. 11.
- No. 43.**—**Liadoff, Anatole.** Ten Pieces. Op. 8; Op. 9, Nos. 1 and 2; Op. 10, Nos. 1, 2, and 3; Op. 13, Nos. 1 to 4.  
Nos. 41, 42, and 43, in One Vol., cloth, 4s.
- No. 44.**—**Cui, César.** Thirteen Pieces. Op. 20, Nos. 1 to 12; Op. 21, No. 3.
- No. 45.**—**Cui, César.** Eleven Pieces. Op. 21, No. 4; Op. 22, Nos. 1, 2, and 3; Op. 31, No. 2; Op. 39, Nos. 1 to 6.
- No. 46.**—**Cui, César.** Seven Pieces. Op. 22, No. 4; Op. 29, No. 1; Op. 30, No. 1; Op. 35, Nos. 1 and 2; Op. 40, Nos. 2 and 4.  
Nos. 44, 45, and 46, in One Vol., cloth, 4s.
- No. 47.**—**Schubert, Franz.** Four Impromptus. Op. 90.
- No. 48.**—**Schubert, Franz.** Four Impromptus. Op. 142.
- No. 49.**—**Schubert, Franz.** Moments Musicales (Op. 94), and Adagio and Rondo (Op. 145).  
Nos. 47, 48, and 49, in One Vol., cloth, 4s.
- No. 50.**—**Schubert, Franz.** Three Sets of Variations, Andante, and Klavierstück.
- No. 51.**—**Schubert, Franz.** Adagio, Allegretto, and March in E major, &c.
- No. 52.**—**Schubert, Franz.** Five Klavierstücke and Two Scherzi.  
Nos. 50, 51, and 52, in One Vol., cloth, 4s.
- No. 53.**—**Hofmann, H.** "The Trumpeter of Säckingen" (Op. 52) and Two Valse Caprices (Op. 2).
- No. 54.**—**Hofmann, H.** "Italian Love Tale" (Op. 19) and Five other Pieces.
- No. 55.**—**Hofmann, H.** Fourteen Pieces.  
Nos. 53, 54, and 55, in One Vol., cloth, 4s.

LONDON & NEW YORK: NOVELLO, EWER AND CO.



PRODUCED AT THE GLOUCESTER FESTIVAL, 1892.

# GETHSEMANE

## A CHURCH CANTATA

THE WORDS WRITTEN AND COMPILED BY  
JOSEPH BENNETT

THE MUSIC COMPOSED BY  
C. LEE WILLIAMS.

Price Two Shillings. Paper Boards, Two Shillings and Sixpence.  
Full Score and Orchestral Parts may be had on hire.

### THE TIMES.

"Gethsemane," as the new work is called, is, at least, as meritorious as its predecessor, and will, no doubt, attain a like success. . . . The opening chorus is really impressive, with its solid harmonies supporting an ornamental theme which seems to be identified with the garden itself. The chorales are for the most part original, and are generally set for four-part choir (sometimes for male voices alone), supported only by the organ pedals. The first of the vigorous baritone solos, "Come, armed host," gives the suggestion for a succeeding chorus in the same militant vein. . . . The second of the baritone songs, "Awake! awake!" leads on to the resumption of the Saviour's soliloquy, the subject of which is soon taken up by the contralto voice, in an air of considerable beauty, "As Thou wilt, Father," at the close of which an "Amen" is sung in five-part harmony without accompaniment. At the description of the appearance of the strengthening angel, a harp solo is introduced, and this passage is almost the only instance in which the composer has yielded to convention. The succeeding chorus, "In the day of consternation," allotted again to male voices, is in the form of a litany—a form which, it will be remembered, was used with great success in the earlier work. An expressive air for contralto, suggested by the Saviour's words, "It is enough," leads to the final chorus, which, like the former one, ends with a hymn-tune, the familiar "Rockingham" being used this time. The appropriateness of this tune will appear when it is remembered that it is usually associated with a well-known hymn on the Crucifixion.

### DAILY TELEGRAPH.

The Gloucester conductor's second work is a marked advance upon his first. Mr. Williams has a remarkable and very moving faculty of expressing devotional feeling without going beyond the use of comparatively simple means. Hence the story of Gethsemane was musically told this evening with a directness and force that held the audience spellbound.

### STANDARD.

Mr. Williams's Cantata is evidently meant as a companion to his devotional and pleasing work, "The Last Night at Bethany," produced three years ago—that is to say, it is intended less for the concert-room than for church use at special seasons, musical elaboration being studiously avoided so as not to exceed the capabilities of fairly efficient choirs. Mr. Joseph Bennett, as in the previous work, has mingled tasteful verses from his own pen with portions of the Gospel narrative. . . . "Gethsemane" is certain to be in request wherever music is recognised as a handmaid to religion.

### MORNING POST.

It is of course intended for church use, and is therefore designedly simple in style; but though he avoids elaborate choral writing, the composer has by no means sacrificed vigour to simplicity. The chorus of "Saviour

Christ" is a powerful piece of writing, and several of the solos have a very distinct individuality. The Cantata is admirably adapted for Lenten use in churches where choral services are a prominent feature. It is commendably free from that particular kind of sentimentality which so often is the bane of compositions of this class.

### DAILY NEWS.

No detailed description is necessary of a work of this character, which being intended for ordinary church as well as for Festival use, is for the most part studiously simple and unpretentious, although when occasion arises, as in the fine chorus of the "Christian Church," the composer furnishes a worthy example of his sound musicianship. . . . The whole work is admirably suited to the purpose for which it was avowedly written, and there is every reason to believe that it will become quite as popular as its predecessor.

### DAILY CHRONICLE.

Mr. Bennett's narrative of the departure for the Mount of Olivet and of the scene in the Garden is partly original verse, excellently adapted to music, and partly well-chosen sentences from Scripture, the blending of the two being so dexterous that there is nothing to interfere with the steadily flowing current of the touching story. As effectively as before Mr. Lee Williams shows his aptitude for dealing with a sacred theme in a manner readily understood by the humblest worshipper in the slightest degree susceptible to the influence of music.

### THE ATHENÆUM.

It is a worthy companion to the same composer's "Bethany." Mr. Joseph Bennett's libretto deals exclusively with the scene in the garden of Olivet, the first text being, "And when they had sung an hymn they went out into the Mount of Olives," and the last, "Then all the disciples forsook Him and fled." The talented organist of Gloucester Cathedral has contrived to avoid monotony in his music, notwithstanding its studious simplicity and necessary general sombreness. The impulsiveness of the Apostle Peter is well portrayed in his solos, and there is a vigorous chorus of the Church.

### THE GUARDIAN.

At the evening performance, a new Church Cantata entitled "Gethsemane," by Mr. Lee Williams, was heard for the first time, and made a deservedly favourable impression by its agreeable blending of sound scholarship with unforced and genial melody. The spirit of the music is excellent. It abounds in sentiment, but never lapses into mawkishness. Alike in his writing for chorus and orchestra, Mr. Williams shows an admirable sense of tone. The work is naturally of a grave character, but excellent relief is afforded by two spirited airs for baritone.

LONDON & NEW YORK: NOVELLO, EWER AND CO.



PRODUCED AT THE GLOUCESTER FESTIVAL, 1892.

# JOB

## AN ORATORIO

FOR TREBLE, TENOR, BARITONE, & BASS SOLI, CHORUS, & ORCHESTRA

BY

### C. H. H. PARRY.

Price Two Shillings and Sixpence.  
Full Score and Orchestral Parts may be had on hire.

#### THE TIMES.

The whole monologue is an extraordinary exhibition of sustained power and effect, such as very few composers of any period have surpassed. . . . The various instances of God's omnipotence are treated with consummate skill, and a fine climax is reached at the words "Then shall God also confess that thine own right hand hath saved thee," which are set to a passage of broad seven-part writing, without accompaniment. . . . The impression produced by the work was very great, and it must be said deliberately that recent years have not seen a composition more free from flaw or weak point of any kind.

#### DAILY TELEGRAPH.

Dr. Parry's music is of the sort which cannot readily be dealt with by a critic who would do it justice. In its general character, in its details, and in special peculiarities, it calls not for a hurried, but for a leisurely survey. The reason is that our brilliant English composer—perhaps the foremost musical man in these islands—never brings forward a new work which can be labelled as belonging to such-and-such a category and then put on its proper shelf with a few common-place words. Whatever Dr. Parry does has a stamp of its own, and the stamp, I do not hesitate to say, is that of genius—that of a man who thinks for himself and has thoughts which, unlike many others, it is worth while to express. . . . It made to-day a profound impression upon an audience which included a host of musicians drawn from all parts by the reputation of our "English Bach."

#### STANDARD.

To describe the numberless changes of time, rhythm, and manner would be impossible, the music sometimes rising almost to fury, and then quieting down with sobbing accents as the mood of the afflicted Patriarch changes. Mention, however, must be made of an exquisite melody in D flat, given out by the violoncellos, and supported by the trombones *pianissimo*, at the words "Man that is born of woman." This is truly a bit of inspiration, such as only comes at rare intervals even to a gifted composer. . . . That "Job" will materially add to the composer's growing reputation may be said with confidence; it is an honour to English art, lofty in conception, and masterly in execution.

#### MORNING POST.

His setting of the beautiful lines "Man that is born of a woman is of few days," to quote only one instance, is a marvel both of beauty and appropriateness. The succeeding scene, in which the answer of God from the whirlwind is set for the full chorus, is also portentous in length, but in this the picturesqueness and variety of the words have helped the composer immensely. They would indeed inspire any musician, and in Dr. Parry's hands they form the text of the most remarkable piece of writing that he has

yet given us. It is impossible within the limits of a brief and hurried notice to do justice to this astonishing chorus. The general verdict will no doubt declare "Job" to be Dr. Parry's masterpiece.

#### DAILY CHRONICLE.

It literally teems with beautiful phrases—in fact, the possession by Dr. Parry of the inestimable gift of melody has, I am inclined to think, never been so evident as in the verses commencing "Why died I not?" and "Man that is born of woman." . . . From whatever point of view it may be criticised, "Job" is thoroughly worthy the composer of the stupendous "De Profundis."

#### THE GUARDIAN.

As for the music, it is worthy at all points of the composer of the "De Profundis." . . . The ballad in the second scene is preluded by a charming solo for clarinet, and breathes throughout a spirit of exquisite freshness and simplicity. . . . One of the most effective passages in the work is the interview between the messenger and Job, which Dr. Parry has set to music of the rarest tenderness. . . . Satan's invocation of the winds is a brilliant declamatory solo, admirably orchestrated; but an even higher level is reached in the noble chorus that concludes the second scene, "See the clouds that sweep o'er the heavens." . . . Those wonderful "lamentations," in which the speaker sounds the very depths of heroic despair, have inspired the composer with a chain of musical phrases invariably dignified and at times rising to heights of real tragic grandeur and lofty ecstasy. . . . Very powerful and impressive again is the long chorus in the last scene, in which the unfailing picturesqueness and variety of the orchestration shows a decided advance on any of Dr. Parry's previous works. The great sombre chords which follow the words "The waters are hid as with a stone, and the face of the deep is frozen," are a veritable inspiration, while the passage, "Hast thou given the horse strength?" is treated with intrepid and irresistible vigour.

#### THE ATHENÆUM.

It opens with a theme of striking grandeur, fully scored for orchestra and organ. . . . The work of destruction is described in two wonderfully energetic and descriptive choruses, separated by an equally vigorous air for Satan. . . . The "lamentation" is not only one of the longest declamatory solos in existence, but also one of the finest. . . . An episode in D flat commands special attention by reason of its wonderful melodic beauty and expressiveness, and there are many other points from which admiration cannot be withheld, though to describe them would be impossible without copious illustrations in music type. . . . That Dr. Parry has written nothing finer than "Job" is generally admitted, and his boldness in dispensing with set airs, fugal choruses, and an elaborate *Finale* is abundantly justified by results; indeed, he might say, with Haydn, that "the rules are all my obedient, humble servants."

LONDON & NEW YORK: NOVELLO, EWER AND CO.







**DUE DATE**

**TURIN**

JAN 31 1998
-------------

**201-6503**

**Printed  
in USA**



